मणिमाला ।

अर्थात्

रत्नविज्ञान-ग्रन्थः ।

राजश्रीशौरीन्द्रमोहन ठाकुरेण मिउजिक डाक्तार ;

कम्प्यानियन अव दि अर्डर अव दि इण्डियान एम्पायार ;
नाइट कमाण्डार अव दि अर्डर अव लियोपोल्ड, बेल्जियम ;
अव दि फार्ष्ट क्लास अव दि अर्डर अव आलबार्ट, स्याक्सनि ; एण्ड अव
दि मोष्ट एक्सल्टेड अर्डर अव फ्रान्सिस जोसेफ, अष्ट्रिया ;
सिभेलियर अव दि रयेल पर्टुगिज मिलेटारी अर्डर अव क्राइष्ट ;
एण्ड अव दि सेकेण्ड क्लास अव दि इम्पिरयेल अर्डर अव मेर्जाजिडि, टर्कि ;
फ्राङ्क सिभेलियर अव दि अर्डर अव दि
नाइटस अव दि होलि सेभियर अव मण्टरियेल, जेरसालेम,
रोडस एण्ड माल्टा ; नेपालीय नाइट अव दि गुर्खा ष्टार अव सरस्वती ;
श्यामदेशीय नाइट अव दि अर्डर अव वसवमाला ;
चीनदेशीय फार्ष्ट क्लास अव दि इम्पिरियेल अर्डर अव दि पाब्रो सिं वा "प्रेसस् ष्टार ;"
नाइट अव अनर अव दि अर्डर अव काबालरस हस्पिटालारस, स्पेन ;
क्याभालियर डि अनोर अव एरियोमेगो डियाइ डेकोरेटाइ डि टियुटि लि
नाजियोनि, सिभ्रनो ; फ्रि कमाण्डार अव दि अर्डर अव
दि ष्टोयायिट क्रस अव दि हियुम्यानिटेरियान एकाडेमि, बेयर्ष ;
लण्डनस्थ सोसाइटी अव आर्ट्स साकेनुस लेटारसाटीय अनरेरि मेम्बर ;
सोसियो अनरेरियो अव मार्कलो एडुकेडिमा भिटोरियो इमानुयेलि इनभिनुसेज्ञा ;
अव सिल्भियोटेका पपुलारि सार्कोलाण्टि भिन्सेञ्जो मण्टि डि आल्फनुसाइन ;
अव आसोसियेजियन गियोभानाइल सालानिटाना ;
अव एकाडेमिया लेटेरेरिया काव्जारो पिपाइ डि लुकी ; एण्ड अव
दि आटेनियो आलेसयाण्ड्रो भ्यानुजोनि इष्टिटिउटो आड इयुटिलिटा
डेल इष्टजियोनि इ डेल एडुकेजियोनि पब्लिका इन इटालिया, फर्मो ;
सिंहलदेशीय रयेल एसियाटिक सोसाइटीय अनरेरि मेम्बर ;
अव दि फार्ष्ट क्लास अव एकाडेमि मण्टरियेल ; एण्ड अव दि
एकाडेमि डि एरोष्टेसन मिट्रोलजिक, पारिस ; करेस्पण्डिङ्‌ मेम्बर अव दि
ओरियेण्टल मिउजियम, भायेना ; एण्ड अव दि सोसाइटी अव आर्टस
एण्ड सायेन्सेस, जाभा ; डटोर डि मिउजिका ए डि लेटरि एकाडेमिया नेपोलि ;
अनरेरि प्रेसिडेण्ट अव दि एकाडेमि अव क्रष्टोफर कलम्बस, मार्सेलिस ;
एण्ड अव ला इउनियन भ्याल डोटेइन, जेनिभा ;
अनरेरियो बेनिमेरिटो अव मार्कनो एकाडेमिको ला फ्लोरा इटालिका, नेपल्स ;
प्रेसिडेण्टि अनरेरियो अव दि इन्सिटालियर्स डि आफ्रिक, आल्जिरिया ;
सोसियो प्रटेटोर सकौंलो भिटोरियो इमानुयेल
फिलाण्ड्रपिको लेटेरारियो आर्टेटिको मिउजिकेल बेलिनी, क्याटेनिया ;
इत्याद्युपाधिकेन प्रणीता ।
कलिकातायां ग्रन्थकारेण प्रकाशिता ।

मणिमाला।

अर्थात्

रत्नविज्ञानका ग्रन्थ।

राजश्रीशौरीन्द्रमोहन टाकुर मिउजिक डाक्तार,
कम्पानियन अव दि अर्डर अव दि इण्डियान एम्पायार,
नाइट कमाण्डार अव दि अर्डर अव लियोपोल्ड, बेल्जियम;
अव दि फार्ष्ट क्लास अव दि अर्डर अव आल्बार्ट, स्याक्सनि; एण्ड अव
दि मोष्ट एक्सलटेड अर्डर अव फ्रान्सिस जोसेफ, अष्ट्रिया;
सिभेलियर अव दि रयेल पर्टुगिज मिलेटारी अर्डर अव क्राइष्ट;
एण्ड अव दि सेकेण्ड क्लास अव दि इम्पिरियेल अर्डर अव मेड्जिडि, टर्कि;
फ्राङ्क सिभेलियर अव दि अर्डर अव दि
नाइटस् अव दि होलि सेभियर अव मयण्टरियेल, जेरुसालेम,
रोडस एण्ड माल्टा; नेपालका नाइट अव दि गुर्खा ष्टार अव सरस्वती;
श्यामदेशका नाइट अव दि अर्डर अव वसवमाला;
चीनदेशका फार्ष्ट क्लास अव दि इम्पिरियेल अर्डर अव दि पाओ सिं या "प्रेसस् ष्टार;"
नाइट अव अनर अव दि अर्डर अव कावालरस हस्पिटालारस, स्पेन;
क्याभालियर डि अनोर अव एरियोपेगो डियाइ डेकोरेटाइ डि टियुटि लि
नाजियोनि, लिभर्नो; फ्रि कमाण्डार अव दि अर्डर अव
दि रोयायिट क्रस अव दि हिउम्यानिटेरियान् एकाडेमि,
बेघर्ष; लण्डनका सोसाइटी अव सायेन्स लेटरस आर्टका अनरेरि पेट्रन;
सोसियो अनरेरियो अव मारकलो एड्केडिभो भिटोरिया इमानयेलि इन भिनुसेल्ला;
अव विग्लियोटेका पपुलारि सारकोलेगिए भिनुसेल्लो भाएड डि आल्फनुसाइन;
अव आसोसियेजियन गियोभानाइल सालेर्निटाना;
अव एकाडेमिया लेटेरेरिया लाव्वारो मेपाइ डि लका; एण्ड अव
दि आटेनियो आलेक्सान्ड्रो म्यानुजोनि इन्ष्टिटुटो काउ इयुटिलिटा
डेल इण्ड्रजियोनि इ डेल एडुकेजियोनि पब्लिका इन इटालिया, फर्मो;
सिंहलदेशका रयेल एसियाटिक सोसाइटिका अनरेरि मेम्बर;
अव दि फार्ष्ट क्लास अव एकाडेमि मयण्टरियेल; एण्ड अव
दि एकाडेमि डि एरोष्टेसन मिट्रोलजिक, पारिस; करेस्पण्डिं मेम्बर
अव दि ओरियेण्टल मिउजियम, भायेना; एण्ड अव दि सोसाइटि अव आर्टस
एण्ड सायेन्सेस, जाभा; डटोर डि मिउजिका ए डि लेटरि एकाडेमिया नेपोलि;
अनरेरि प्रेसिडेण्ट अव दि एकाडेमि अव क्रिष्टोफर कलम्बस, मार्सेलिस;
एण्ड अव दा इटलियन भ्यालडोटेइन, जेनिभा;
अनरेरियो बेनिमेरिटो अव मारकोलो एकाडेमिको ला फ्लोरा इटालिका, नेपल्स;
प्रेसिडेन्टि अनरेरियो अव दि हस्पिटालियर्स डि आफ्रिक, आल्जिरिया;
सोसियो प्रटेटोर मार्कोलो भिटोरियो इमानुयेल
फिलाण्ट्रपिको लेटेरारियो आर्टेष्टिको मिवुजिकेल बेलिनी, क्याटेनिया,
इत्यादि उपाधिक कर्तृक प्रणीत और प्रकाशित।

कलकत्तामे ग्रन्थकारसे प्रकाशित।

MANI-MÁLÁ,

OR

A TREATISE ON GEMS.

BY

RAJA SOURINDRO MOHUN TAGORE, Mus. Doc.,

F. R. S. L., M. R. A. S.,

Companion of the Order of the Indian Empire;

KNIGHT COMMANDER OF THE ORDER OF LEOPOLD, BELGIUM;
OF THE FIRST CLASS OF THE ORDER OF ALBERT, SAXONY;
AND OF THE MOST EXALTED ORDER OF FRANCIS JOSEPH, AUSTRIA;
CHEVALIER OF THE ROYAL PORTUGUESE MILITARY ORDER OF CHRIST;
AND OF THE SECOND CLASS OF THE IMPERIAL ORDER OF MEDJIDIE, TURKEY;
FRANC CHEVALIER OF THE ORDER OF THE KNIGHTS OF THE HOLY SAVIOUR
OF MONT REAL, JERUSALEM, RHODES, AND MALTA;
KNIGHT OF THE GURKHÁ STAR OF SARASVATI, NEPAUL;
OF THE ORDER OF BASABA-MÁLÁ, SIAM;
AND OF THE FIRST CLASS OF THE IMPERIAL ORDER OF THE "PAOU SING,"
OR "PRECIOUS STAR," CHINA;
KNIGHT OF HONOR OF THE ORDER OF CABALLAROS HOSPITALAROS, SPAIN;
CAVALIERE D'ONORE OF AREOPAGO DEI DECORATI DI TUTTE LE NAZIONI, LIVORNO;
FREE COMMANDER OF THE ORDER OF THE WHITE CROSS OF THE
[HUMANITARIAN ACADEMY, LEGHORN;
HONORARY PATRON OF THE SOCIETY OF SCIENCE, LETTERS AND ART, LONDON;
SOCIO ONORARIO OF CIRCOLO EDUCATIVO VITTORIO EMANUELE IN VINCENZA;
OF BIBLIOTECA POPULARE CIRCOLANTI VINCENZO MONTI DI ALPHONSINE;
OF ASSOCIAZIONE GIOVANILE SALERNITANA;
OF ACCADEMIA LETTERARIA LAZZARO PAPI DI LUCCA;
AND OF THE ATENEO ALESSANDRO MANZONI ISTITUITO AD UTILITA DELL'
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CORRESPONDING MEMBER OF THE ORIENTAL MUSEUM, VIENNA;
AND OF THE SOCIETY OF ARTS AND SCIENCES, JAVA;
DOTTORE DE MUSICA E DI LETTERE ACCADEMIA, NAPOLI;
HONORARY PRESIDENT OF THE ACADEMY OF CHRISTOPHER COLUMBUS,
MARSEILLES; AND OF L' UNION VALDOTAINE, GENEVA;
ONORARIO BENEMERITO OF CIRCOLO ACCADEMICO LA FLORA ITALICA,
NAPLES; PRESIDENTE ONORARIO OF THE HOSPITALIERS D'AFRIQUE, ALGERIA;
SOCIO PROTETTORE CIRCOLO VITTORIO EMANUELE FILANTROPICO LETTERARIO
ARTISTICO MUSICALE BELLINI, CATANIA; &c.; &c.; &c.

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মণিমালা।

অর্থাৎ

রত্নবিজ্ঞান গ্রন্থ।

রাজশ্রীশৌরীন্দ্রমোহন ঠাকুর, মিউজিক্ ডাক্তার;
কম্প্যানিয়ন অব দি অর্ডর অব দি ইণ্ডিয়ান এম্পায়ার;
নাইট কমাণ্ডার অব দি অর্ডর অব লিয়োপোল্ড, বেল্ জিয়ম,
অব দি ফার্ষ্ট ক্লাস অব দি অর্ডর অব আল্বার্ট, স্যাক্সনি; এণ্ড অব
দি মোষ্ট এক্সলটেড অর্ডর অব ফ্রান্সিস জোসেফ, অষ্ট্রিয়া;
সিভেলিয়র অব দি রয়েল পর্টুগিজ মিলেটারী অর্ডর অব ক্রাইষ্ট,
এণ্ড অব দি সেকেণ্ড ক্লাস অব দি ইম্পিরিয়েল্ অর্ডর অব মেড্‌জিডি, টর্কি,
গ্র্যাণ্ড সিভেলিয়র অব দি অর্ডর অব দি
নাইটস অব দি হোলি সেপ্তিয়র অব মণ্টরিয়েল, জেরুসালেম,
রোডস এণ্ড মাল্টা; নেপালের নাইট্ অব দি গুর্খা ষ্টার অব সরস্বতী,
শ্যামদেশের নাইট অব দি অর্ডর অব রতনমালা,
চীনদেশের ফার্ষ্ট ক্লাস অব দি ইম্পিরিয়েল অর্ডর অব দি পাও সিং বা "প্রেসস্ ষ্টার;"
নাইট অব অনর অব দি অর্ডর অব কাবালরস হস্পিটালারস, স্পেন,
ক্যাভালিয়র ডি অনোর অব এরিয়োপেগো ডিয়াই ডেকোরেটাই ডি টিত্তুটি লি
নাজিয়োনি, লিভরনো; ক্রি কমাণ্ডার অব দি অর্ডর অব দি
কোয়ারিট ক্রশ অব দি হিয়ুম্যানিটেরিয়ান একাডেমি, লেঘর্ণ; লণ্ডনের সোসাইটি অব
সায়েন্স লেটরস এবং আর্টের অনরেরি পেট্রন; সোসিয়ো অনরেরিয়ো অব
সারকলো এডুকেটিভো ভিটোরিয়া ইমানুয়েলি ইন ভিশেঙ্কা,
অব বিব্লিয়োটেকা পপুলারি সারকোলান্টি ভিশেঙ্কো মণ্টি ডি আল্‌ক্সাইন,
অব আসোসিয়েজিয়ন গিয়োভানাইল সালার্নিটানা;
অব একাডেমিয়া লেটেরেরিয়া লাজ্জারো পেপাই ডি লুকা; এণ্ড অব দি
আটেনিয়ো আলেসসাণ্ড্রো মান্জোনি ইষ্টিটিয়ুটো আড ইয়ুটিলিটা
ডেল ইষ্ট্রুজিয়োনি ই ডেল এডুকোজিয়োনি পব্লিকা ইন্ ইটালিয়া, ফর্মো,
সিংহলদেশের রয়েল এসিয়াটিক সোসাইটির অনরেরি মেম্বর,
অব দি ফার্ষ্ট ক্লাস অব একাডেমি মণ্টরিয়েল, এণ্ড অব দি একাডেমি ডি এরোষ্টেসন
মিটরোলজিক, পারিস; করেস্পণ্ডিং মেম্বর অব দি
ওরিয়েণ্টল মিউজিয়ম, ভায়েনা; এণ্ড অব দি সোসাইটি অব আর্টস
এণ্ড সায়েন্সেস, জাভা; ডক্টোর ডি মিউজিকা এ ডি লেটরি
একাডেমিয়া, নেপোলি; অনরেরি প্রেসিডেণ্ট অব দি একাডেমি অব
ক্রষ্টোফর কলম্বস, মার্সেলিস; এণ্ড অব লা ইউনিয়ন ভ্যানডোটেইন, জেনিভা,
অনরেরিয়ো বেনিমেরিটো অব সারকলো একাডেমিকো লা ফ্লোরা ইটালিকা,
নেপল্‌স; প্রেসিডেণ্টি অনরেরিয়ো অব দি হস্পিটালিয়র্স ডি আফ্রিক,
আল্‌জিরিয়া; সোসিয়ো প্রটেটোর সার্কোলো ভিটোরিয়ো ইমানুয়েল
ফিলান্ট্রপিকো লেটেরারিয়ো আর্টেষ্টিকো মিয়ুজিকেল বেলিনী, ক্যাটেনিয়া;
ইত্যাদ্যুপাধিক কর্ত্তৃক প্রণীত।

কলিকাতায় গ্রন্থকার কর্ত্তৃক প্রকাশিত।

सूचीपत्रम् ।

सूचीपत्र।

विषय। पृष्ठा।

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मूलम्।

रुचकं पारिभद्रञ्च स्वर्णाङ्गुरुत्पलमेव च।
पालङ्कं गन्धशस्यञ्च पिण्डं ज्योतीरसं तथा॥ १॥
पीलु सीसं तथा गञ्जं गन्धर्व्वं शिखरि द्विज।
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पहिले उपरत्नका विवरण कहते हैं।

तरजमा।

रुचक, पारिभद्र या जवर्जद्, स्वर्णाङ्गि या संगेतारा, उत्पल, पालङ्क या संगोलेमानि, गन्धशस्य, पिण्ड या संगिमाख, ज्योतीरस या पितोनिया। १।

पीलु या सङ्गेसम्, सीस या संगुशा, गञ्ज, गन्धर्व्व या तुरसुरि, शिखरि और नीलाङ्ग यही सब पदार्थको उपरत्नमे गणति है। २।

रुचक पीला, सबुज, पिङ्गल और उज्जर, यह चार-प्रकार वर्णयुक्त होती है, काश्मीरदेशका निकट भूमि पर रुचक उत्पन्न होता है। पारिभद्र या जवर्जद् या सुयापछि निर्म्मल जलके समान स्वच्छ, सबुजवर्णयुक्त, अति-प्रकाशमान और देखनेमे अति सुन्दर। ३।

A

TREATISE ON GEMS.

MINOR GEMS.

Translation.

1. *Ruchaka, Párivadra* (Aquamarine), *Swarnángi* (Chrysoprase), *Utpala, Pálanka* (Onyx), *Gandhasashya, Pinda, Jyotírasha* (Blood-stone).

2. *Pílu* (Jade), *Sísha, Ganja* (Mocha-stone), *Gandharva* (Tourmaline), *Sikhari* (Cinnamon-stone), and *Nílánga* (Violet-ruby) are known as *Upa-ratnas* (Minor Gems).

3. A *Ruchaka* is yellow, green, red, or tawny. It is found on the borders of Kashmere. *Párivadra* (aquamarine) is remarkably spotless like clear water, green, very lustrous, and fine.

উপরত্ন।

অনুবাদ।

রুচক, পারিভদ্র, স্বর্ণাঙ্গি, উৎপল, পালঙ্ক, গন্ধশস্য, পিণ্ড, জ্যোতীরস ।১।

পীলু, সীস, গঞ্জ, গন্ধর্ব্ব, শিখরি এবং নীলাঙ্গাদি, ইহারা উপরত্নজাতি বলিয়া প্রসিদ্ধ।২।

রুচক পীত, হরিৎ, পিঙ্গল ও শুভ্র, এই কয়প্রকার বর্ণযুক্ত হইয়া থাকে, কাশ্মীরদেশের সমীপবর্ত্তী ভূভাগে ইহা উৎপন্ন হয়। পারিভদ্র অতিনির্ম্মল, জলের ন্যায় স্বচ্ছ, হরিদ্বর্ণ, অত্যন্তদীপ্তিবিশিষ্ট এবং দেখিতে অতি সুন্দর।৩।

मूलम्।

नीलं हरिद्रक्तसमानवर्णं
निर्दोषचामीकरविन्दुयुक्तं।
शोभाभिरामं जनचित्तहारि
स्वर्णाङ्कि लोके कथितस्य तज्ज्ञैः॥ ४॥
इन्दीवरश्यामवपुः सुशोभं
स्वच्छं दृढं भाषितमुत्पलाख्यं।
कृष्णं हरिल्लोहितशुभ्ररेखा-
व्याप्तञ्च पालङ्कमभङ्गुरं तत्॥ ५॥
श्वेताच्छरक्तं हतजावदातं
माछण्यशून्यं खलु गन्धशस्यं।
आलोहितं पाटलवर्णयुक्तं
पालाशयुक्तं सुहृदश्च पिण्डं॥ ६॥

तरजमा।

रत्नका विषय जाननेवाला पण्डित लोक नीला, सवुज और लाल रङ्गयुक्त विशेषमे विशुद्ध सोणेका समान प्रभायुक्त विन्दुकरके व्याप्त, देखनेमे अति सुन्दर मनुष्यके मन हरण करनेवाला रत्नको स्वर्णाङ्कि या संघेतारा कहते है। ४।

उत्पलनामक रत्न नील कमलके समान श्यामवर्ण, देखनेमे अति सुन्दर, स्वच्छ और अति दृढ। कृष्ण या सवुजवर्णयुक्त, लाल या उज्जर रेखाविशिष्ट जलदी भाङ्गनेवाला रत्नको पालङ्क या संशोलेमानि कहते है। ५।

गन्धशस्य श्वेतापन लिये ऊये लालवर्ण, विशुद्ध लालवर्ण और लालापन लिये ऊये श्वेतवर्ण, यह कयप्रकार रङ्गदार होता है, इसमे आच्छे पालिश नहि हो सके। पिण्ड या संस्निमाख रत्न थोड़ा लालरङ्ग, इटका समान वर्णयुक्त और सवुज, वह तिनप्रकार वर्णयुक्त और अति सक्त होता है॥ ६।

TRANSLATION.

4. The *Swarnángi* (Chrysoprase), (say the authorities), is blue, green, or red, is splendid like unalloyed gold, and beautifully freckled.

5. The *Utpala* is like the blue lotus, is beautiful, transparent, and very hard. The *Pálanka* (Onyx) is black, green, streaked red or white, and brittle.

6. A *Gandhasashya* is red dashed with white, perfectly red, or white dashed with red. It does not admit of a good polish. The *Pinda** is reddish, pale-red or green, and is remarkably hard.

অনুবাদ।

রত্নতত্ত্বজ্ঞ পণ্ডিতেরা নীল, হরিৎ ও রক্তবর্ণ অথচ বিশুদ্ধ কাঞ্চনের ন্যায় আভাযুক্ত বিন্দুসমূহে সমাকীর্ণ, দেখিতে অতি সুন্দর, মানবগণের মনোহর রত্নকে স্বর্ণাঙ্গি বলিয়া থাকেন। ৪।

উৎপলনামক রত্ন নীলোৎপলের ন্যায় শ্যামবর্ণ, দেখিতে সুন্দর, স্বচ্ছ ও অতি কঠিন। কৃষ্ণ বা হরিদ্বর্ণ, লোহিত অথবা শুভ্ররেখাবিশিষ্ট, ভঙ্গপ্রবণ রত্ন, পালঙ্ক নামে অভিহিত হইয়া থাকে। ৫।

গন্ধশস্য শ্বেতের আভাযুক্ত লোহিত, বিশুদ্ধ লোহিত ও লোহিতের আভাযুক্ত শ্বেত, এই কয় বর্ণের হইয়া থাকে। ইহাতে উত্তম পালিশ হয় না। পিণ্ড* রত্ন ঈষৎ লোহিত, পাটল ও হরিৎ এই বর্ণত্রয়বিশিষ্ট, এবং অত্যন্ত দৃঢ় বলিয়া প্রসিদ্ধ আছে। ৬।

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* The rich of India make pestles and mortars out of this stone, for pulverizing medicinal pills.

* ইহাতে ধনবানেরা ঔষধি মাড়িবার খল প্রস্তুত করিয়া থাকেন।

मूलम्।

ज्योतीरसं मेचकमस्त्रविन्दु-

व्याप्तं दृढं सुन्दरकान्तियुक्तं।

धूम्रं सितं श्वेतहरित् कठोर-

मस्वच्छमल्पाभमतीव पीलु॥ ७॥

सीसं स्वनामानुगधातुतुल्य-

वर्णान्वितं वाखुसमानवर्णं।

शैवालसद्रूप्रियतुल्यरूपं

गञ्जं शिफावञ्चिरचिन्हयुक्तं॥ ८॥

तर्जमा।

कृष्णवर्ण, लाल छिटादार, सख्त और देखनेमे अति सुन्दर रत्नको ज्योतीरस या पितोनिया कहते है। धूंयेके समान रङ्गदार, उज्जर और उज्जरापन लिये हुये सबुजवर्ण, सक्त, अस्वच्छ और थोड़े प्रभायुक्त रत्नको पीलु या सङ्गेसम कहते है। ७।

सीसा या चुहाके समान वर्णयुक्त रत्नको सीस या संसुआ कहते हैं। सेवार या पेयाजके समान वर्णयुक्त और जिसको अङ्ग रुखके मूलके समान चिन्हयुक्त तिसको गञ्ज कहते है। ८।

TRANSLATION.

7. A black, red-spotted, hard and beautiful gem goes by the name of *Jyotirasha* (Blood-stone.) A *Pilu** (Jade) is smoke-colored, white, or green shaded with white, and hard, non-transparent, and slightly lustrous.

8. A particular metal, or a gem colored like the mouse, is called a *Sisha.*† A gem colored like moss or onion, and freckled like the trunk of a tree, is called a *Ganja* (Mocha-stone).

অনুবাদ।

কৃষ্ণবর্ণ অথচ রক্তবর্ণ-বিন্দুবিভূষিত, কঠিন এবং দেখিতে মনোহর রত্ন জ্যোতীরস নামে অভিহিত হয়। ধূম্র, শুক্ল ও শ্বেতের আভাযুক্ত হরিদ্‌বর্ণবিশিষ্ট, কঠিন, অস্বচ্ছ ও অল্পপ্রভাশালী রত্ন পীলু* নামে বিখ্যাত। ৭।

স্বনামপ্রসিদ্ধ ধাতু অথবা মূষিকের ন্যায় বর্ণযুক্ত রত্নকে সীস বলা যায়†। শৈবাল অথবা পলাণ্ডুর ন্যায় বর্ণযুক্ত এবং যাহার সর্ব্বাঙ্গ বৃক্ষমূলের ন্যায় চিহ্নে চিহ্নিত, তাহাকে গঞ্জ বলে। ৮।

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* Pestles and mortars for medical use, milk-cups and pommels of swords, etc., are sometimes made of this stone, for the use of the rich of India.

† Pommels of swords and several kinds of vessels are also made of this stone.

* ইহাতে ধনিরা ঔষধি খাইবার নিমিত্ত উত্তম উত্তম খল প্রস্তুত করিয়া থাকেন এবং কেহ বা ইহাতে দুগ্ধপান করিবার পাত্র (বাটি), তরবারির মুষ্টি ইত্যাদি প্রস্তুত করিয়া থাকেন।

† ইহাতেও তরবারির মুষ্টি এবং বহুবিধ পাত্রাদি প্রস্তুত হইয়া থাকে।

मूलम्।

श्वेतं हरिन्नीलमतीवदीप्तं
गन्धर्व्वरत्नं खलु वज्रतुल्यं।
आरक्तकायं शिखरि प्रदिष्टं
नीलाङ्गमस्रास्रविमिश्रनालं॥ ९॥

तरजमा।

उज्वल, सबुज, नीला वर्णकरके शोभित, हीराके समान प्रभाविशिष्ट रत्नको गन्धर्व्व या तुरसुरि कहते है। थोड़े लाल रङ्गदार रत्नको शिखरि और थोड़ा सुर्खी मायेल नीलवर्ण रत्नको नीलाङ्ग कहते है। ९।

इति उपरत्नका बयान।

TRANSLATION.

9. A *Gandharva* (Tourmaline) is white, green, or blue, and bright like lightning. A reddish or pale-red gem goes by the name of *Sikhari* (Cinnamon-stone) ; and a deep blue gem, dashed with red, by the name of *Nílánga* (Violet-ruby.)

অনুবাদ।

শ্বেত, হরিৎ ও নীল বর্ণে বিভূষিত, বজ্রের ন্যায় অতি দীপ্তিশালী রত্নকে গন্ধর্ব্ব বলে। ঈষৎ রক্তবর্ণ অর্থাৎ পাটল-বর্ণ রত্ন শিখরি নামে এবং ঈষৎ রক্তের আভাযুক্ত গাঢ় নীলবর্ণ রত্ন নীলাঙ্গ নামে বিখ্যাত হয়। ৯।

ইতি উপরত্ন।

MINOR GEMS.

THE AQUAMARINE.

Its Properties.

THE Aquamarine is a variety of the Beryl; the green and blue specimens being called by the former designation; the yellow ones, by the latter. The former again has three sub-divisions: (1) Aquamarine,—pure, light, sky-blue; (2) Siberian Aquamarine,—light greenish-blue, bright lustre and faintly colored; (3) Aquamarine Chrysolite,—greenish-yellow, sometimes yellowish-green, with bright lustre. A pale-greenish variety, called the Oriental Aquamarine, is distinguished from the ordinary kind by its superior brilliancy, hardness, and specific gravity.

Where Found.

THIS stone was formerly obtained from the frontiers of China; but now it comes mostly from Brazil, ready cut, as also from certain places in Siberia, in the Ural and Altai mountains.

Engravings, &c.

THE Aqamarine has found favor with the English on account of its virtue of retaining its brilliance

in artificial light. It is now used in a variety of ornaments. An Aquamarine, having the figure of Hercules engraved on it, was in the possession of Emperor Commodus. One, representing Neptune, drawn by sea-horses, was found in the treasures of Odeschalchi. Pliny mentioned Beryl as "the gem green as the sea," and hence, perhaps, its other name "Aquamarine." Beads of Aquamarine have been discovered in the Egyptian mummy-pits. More than 2,000 years ago, this stone was used by the Greeks for Intaglios. In the National Library of Paris is to be seen an Aquamarine upon which is engraved the head of Julia, the daughter of Titus. The tiara of Pope Julius II contained an Aquamarine $2\frac{1}{12}$ inches in length and $2\frac{3}{7}$ in thickness.

THE CHRYSOPRASE.

Its Properties.

THE Chrysoprase is a variety of the Quartz and is composed of Silica 96·16, Oxide of Nickel 1·00, and lime 0·83. It loses its color by the action of heat and light, and also of time. The solution of Nitrate of Nickel is said to have the power of restoring its original color. It has a flat conchoidal fracture.

Where Found.

The Chrysoprase is found in Silesia, near Kosemutz, Glasendorf, and Baumgarten, near Frankenstein. It is also reported to have been discovered in St. Lawrence, United States.

Cutting and Engraving.

This stone is generally cut, *en cabochon*, at the bottom, and with small facets round the edge of the upper side. The lapidaries of Warmbrun are the principal cutters and polishers. Fine specimens of Cameos and Intaglios of the early Greek period are still to be found.

Its Price and Uses.

Though the Chrysoprase is not so much liked now as in former days, it fetches a better value than any other Chalcedonic variety of the Quartz. Good specimens have been known to realize from £5 to £20. The name Chrysoprase is derived from two Greek words, meaning "golden leek," owing to its color. It was used by the Greeks and Romans for rings. Pliny mentions it as a gem well known to the ancients, and that they were made vessels of, and that they were obtained from India in large quantities. It is now chiefly used for signet-rings, buckles, &c. In the Continent of Europe, it is sometimes made into snuff-boxes, stick-tops, and

even brooches and pins. The Mosaic walls of St. Wenzel's Chapel at Prague, (built in the 14th century,) contain good specimens of Chrysoprase. Frederic the Great used this stone profusely in adorning Sans Souci. In the Potsdam Palace are two tables made of this gem, 3 feet long, 2 broad, and 2 inches in thickness.

THE ONYX.

Its Properties.

THE Onyx is a Chalcedonic variety of the Quartz, and is distinguished from the Agate by the position of the stripes or layers. It is generally of a blackish or brownish color with white stripes, and sometimes with a greenish layer.

Where Found.

THE Oriental Onyx, which is better than the ordinary one, is obtained from India, Egypt, Arabia, Armenia and Babylon. The other kind is found in Saxony, the Isle of Skye, and in several parts of Russia and Ireland.

Cutting, Staining and Engraving.

THE cutting, slitting, drilling and staining of Onyxes, are conducted, on a large scale, at

Oberstein and Idar. The mills being driven by the water-power of the River Aar, and labor being very cheap, the operation is performed at a very small cost. The Onyx can very easily be stained to any artificial color. If it is intended to color it black, the stone should be first boiled in honey, oil or sugared water, and then in a solution of Sulphuric Acid, which carbonizes the oil or sugar which the stone has taken into itself. If red, Protosulphate of Iron is added to it. If deep blue, yellow Prussiate of Potash is added to this again. Sardonyx is a variety of the Onyx and is formed out of the Sard and Onyx. It is of a reddish brown color and consists of alternate layers of Chalcedony and Carnelion. The nicolo or onicolo, which has a deep brown ground overlaid by a layer of bluish-white, is also a variety of the Onyx. The Onyx has been used for Cameos from the earliest times. One of the ancient specimens is the Mantuan vase, on which are represented Ceres and Triptolemus in quest of Proserpine. A Cameo representing Octavius Augustus, is to be found in the Vatican Library, Rome. Amongst the many specimens seen in the Museo Nationale, Naples, may be mentioned, one representing the apotheosis of Augustus, and another having the head of Medusa on the obverse, and the apotheosis of Ptolemy on the reverse. In the National Library of Paris are to be seen one, having upon it Tiberius with an ox; another, Marcus Aurelius and Faustina; a third, Aggripina,

with her two children; and a fourth, Jove armed with the lightning. A bust of Faustina, cut on a Sardonyx, belonging to the Marquis Dree, was sold for 7,171 francs. The art had, for a long time, degenerated, but seems to have revived, as the beautiful specimens produced at Paris and Rome unquestionably prove.

The Onyx as known to the Ancients.

The Onyx is often spoken of in the Greek and old Hebrew works. The name comes from a Greek word which means "a nail," the stone being supposed to resemble the color of the human finger-nail. The Greeks attach to it the following mythological story:—"Cupid, with the sharp point of his arrow, cut the nails of the sleeping Venus, which fell into the Indus; but as they were of heavenly origin they sank and became metamorphosed into Onyx." The Onyx was, according to the authorized version of the Bible, the eleventh stone on the breast-plate of Aaron. The valuable ring, thrown into the Sea by Polycrates, the tyrant of Samos, is supposed to have been a Sardonyx.

Its Price and Uses.

The Onyx and Sardonyx are extensively used for jewelry purposes, particularly for signet-rings. They are also used for being made into cups, vases, knife and sword-handles, and in beads for necklaces

and rosaries. "Mithridates, King of Pontus, had," according to Appianus, "2,000 cups of this gem." The Basilica of St. Peter, Rome, has 6 small pillars made of Onyx. In the Temple of the Three Magi, Cologne, is one pillar, which is broader than the palm of the hand. The Oriental Onyx fetches far higher value than the German one. But the latter can, by staining, be so perfectly made to imitate the former, that it can very easily pass off for it, even with the most experienced. The German beads sell from 6*d* to 6*s*, according to size and quality. Large stones of good color have been known to fetch so much as £200 each. A necklace of well selected stones may be sold for 100 to 500 guineas.

Marvellous and Medicinal Properties.

In the ancient times, the Onyx was supposed to cause strife and melancholy and to be a remedy for epilepsy.

THE BLOOD-STONE.

Its Properties.

THE Blood-stone or Heliotrope is a Jasper variety of Quartz, and is possessed of a dark-green color, and has minute blood-red specks spread over it. It is opaque and its cleavage

is imperfect; its fracture, sub-conchoidal and uneven; its hardness, 4·5. It is infusible and changes its color, if melted with borax and subjected to intense heat.

Where Found.

THE Blood-stone is found in large quantities in India, Bokhara, Siberia and Tartary, and also in the Isle of Rum, (in the Hebrides). It is also found in Bohemia, France, Spain and parts of Germany.

Engravings and its Uses.

IT is said that the art of engraving was first tried on the Blood-stone. The largest numbers of the old Babylonish and Egyptian Intaglios are on the Blood-stone. The Blood-stone is now used for the same purposes as the Agate and Onyx.

The Blood-stone as known to the Ancients.

THE word Heliotrope is derived from two Greek words, signifying the "sun" and "a turning"—from a notion that when steeped into water, it had the power of changing the image of the sun into blood-red. Pliny says, that the sun and the solar eclipses could be viewed in it, as in a mirror. According to a tradition, the Blood-stone had its origin in a dark-green Jasper, over which fell the blood of Christ (at the Crucifixion), and which

happened to lie at the foot of the Cross. The red specks in this stone were, in the Middle Ages, supposed to represent the blood of Christ. The Blood-stone was thought to strengthen the stomach, if hung about the neck.

THE JADE.

Its Properties.

THE Jade is a very hard and tough stone. Its color varies from a creamy white to a dark green. Its hardness is 6 to 7 in the scale; its specific gravity, from 2·9 to 3·1. It fuses before the blow-pipe at the thinnest edges only, with great difficulty. It is composed of a variety of things, *viz.*, silica, magnesia, lime, alumina, peroxide of iron and of manganese, oxide of chrome, water and potash.

Where Found.

THE Jade, also called the Nephrite, is found in Egypt, Corsica, North America, New Zealand and China.

Its Price and Uses.

IN India, China and Turkey, the Jade is carved into dagger and sword-handles, ornamental vases, cups, &c., and generally studded with precious

stones. The color best liked is the pale, greenish-grey, good specimens of which often fetch a high price. Japan sends out to Europe a large quantity of ornamental things made of this stone and the New Zealanders carve it into spear and axe-heads. The soft Jade, which is a kind of stearite or soap-stone is sometimes sold for the real Jade, but even the uninitiated can make out the difference by its inferior hardness.

Medicinal Properties.

The word Nephrite (another name for the Jade) is derived from a Greek word, which means a kidney, from the supposition that the stone had the virtue of healing all diseases of that organ.

THE MOCHA-STONE.

THE Mocha-stone, otherwise called the Mocha-stone, is a variety of Quartz containing "infiltrated dendritic oxides of manganese and iron, which give it the appearance of containing vegetable remains."

It is so called on account of its being found in Mocha, in Arabia. Some people say that the name is only a corruption of moschas, or moss-stone.

THE TOURMALINE.

Its Properties.

THE Tourmaline belongs to the hexagonal system of crystallization. Its cleavage is imperfect; fracture, conchoidal; hardness, 7 to 7·5; and its specific gravity, from 2·9 to 3·3. Its lustre is vitreous. It is found to be of all shades of transparency and opacity. It possesses double refraction and becomes electric by friction. It has also the power of polarizing light so perfectly that, cut into slices, it is used in the polariscope to examine the optical properties of other minerals. Its pecularity consists in the fact of its extremities frequently ending in a different manner; so that when heated or rubbed, each extremity acquires a different degree of electricity. If broken under that operation, the bits present opposite poles, like artificial magnets. The color of the Tourmaline is of all shades of grey, yellow, green, brown, black, red and pink, (when it is termed Rubelite); and blue, (when it is called Indicolite).

Where Found.

THE Siberian Tourmaline (commercially known as the Brazilian Ruby, for which stone it is sometimes sold by mistake) is of a carmine, hyacinth, purple, rose-red, and sometimes bordering on the

violet-blue, and is obtained at Ceylon, Ava, Siberia, the Ural Mountains, Saxony, the Isle of Elba and the United States of America. The specimens found in Peru is of a beautiful red, very much like that of the Ruby. The green and blue ones are found in Brazil, and go by the name of Brazilian Emeralds and Brazilian Sapphires respectively. The black ones are found in Bavaria, the United States, Greenland, and in parts of England. The yellowish green specimens (also called the Ceylon Chrysolite), are obtained at Ceylon and Brazil. The white ones, a rare variety, are found in the Island of Elba and in the Dolomite mountains. The brown Tourmaline comes from Ceylon and Switzerland.

Mode of Cutting.

THIS stone is cut upon a leaden or zinc wheel, with emery and polished with tripoli. The transparent ones are usually trap-cut; the opaque ones are facetted both above and below the girdle.

Its Price and Uses.

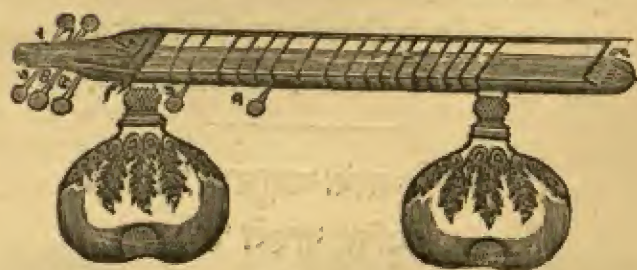
THE Tourmaline is more generally used for optical than for jewelry purposes. A perfect stone, weighing 5 carats, would fairly fetch £20. The name of the stone is thought to be of Cingalese origin. This stone is, in Saxony, called by the

name of "Schorl," from a village where it is found in large quantities. It was first brought to Europe from Ceylon by the Dutch. The earliest record on this stone is to be found in a book published in Leipzig in 1707, called "Curious Speculations of Sleepless Nights." Formerly, the German Jews were the only persons who could be found to purchase the stone. The Tourmaline is now sold under a variety of names, owing to the advantage it has of possessing a diversity of colors. But it can be distinguished from other stones by its acquiring magnetic properties when subjected to heat.

THE CINNAMON-STONE.

This stone has been spoken of under the heading of "Garnet;" (page 473).

THE VIOLET-RUBY.

(See page 231.)

पौराणिकमतानुमतरत्नोत्पत्तिविवरणम्।

सुत उवाच।

मूलम्।

वच्मि परीक्षां रत्नानां बलो नामासुरोऽभवत्।
इन्द्राद्या निर्जितास्तेन निर्जेतुं तैर्न शक्यते॥ १०॥
वरव्याजेन पशुतां याचितः स सुरैर्मखे।
बलो ददौ स्वपशुतामतिसत्त्वो मखे हतः॥ ११॥
पशुवत् स विशेत् स्तम्भे स्ववाक्यपाशनियन्त्रितः।
बलो लोकोपकाराय देवानां हितकाम्यया॥ १२॥

पौराणिकोमतके अनुसार रत्नोकी उत्पत्ति कहते हैं।

सुतजी बोले।

तर्जमा।

रत्नोकी परीक्षा मै कहते हैं। पूर्व्वही बल नाम करके एक असुर भया। उस्ने इन्द्र आदि देवोंका जित लिया, लेकिन वह ऐसा था, की इन्द्र आदि नहि जित सके। १०।

तब देवता सब कोइ छल करके बलासुरके निकट यही वर प्रार्थना किये, की तुम हमारे सबके यज्ञमे पशु हो, बलासुर देवता सबको सो वर देके देवतोकी यज्ञमे मारा गया। ११।

सो बलासुर अपने वाक्यसे बद्ध होकर लोकके और देवता सबके हितका वरे पशु होकर खाम्भामे प्रवेश किया। १२।

The Genesis of Gems according to Puránas.

TRANSLATION.

Súta saith.

10. I am going to describe the way of testing gems. There was an *asura*,* in days of yore, named *Vala*. He is said to have routed Indra and the other gods, and to have proved invincible by them.

11. The wily gods begged of their antagonist the boon that he metamorphosed himself into their sacrificial beast. The puissant *asura* granted their prayer, and thus met his end.

12. Having been entangled in his own promise, he became a beast and entered into a pillar, purely actuated by motives of benevolence to the gods.

পৌরাণিকমতে রত্নোৎপত্তিবিবরণ।

অনুবাদ।

সূত বলিয়াছিলেন।

আমি রত্ন সমুদায়ের পরীক্ষা বলিতেছি। পুরাকালে বল নামে এক অসুর ছিল, ইন্দ্রাদি দেবগণ তাহার নিকট পরাভূত হন, কিন্তু তাঁহারা তাহাকে পরাজয় করিতে পারেন নাই। ১০।

দেবতারা ছল করিয়া বলাসুরের নিকট এই বর প্রার্থনা করেন যে, তুমি আমাদিগের যজ্ঞে পশু হও, অতি প্রবল-প্রতাপ বলাসুর দেবতাগণকে সেই বরই দিয়া যজ্ঞে বিনষ্ট হয়। ১১।

সেই বলাসুর আপনার বাক্যরূপ অশনিতে নিয়ন্ত্রিত হইয়া লোকের ও দেবতাদিগের হিতের নিমিত্ত পশু হইয়া স্তম্ভমধ্যে প্রবেশ করে। ১২।

* Compounded of *a* (not—non) and *sura* (god). It signifies an adversary of the gods. Divested of figure, and read in the light of Sanskrit Philology, the epithet would mean an aboriginal person, as distinguished from an Aryan.

मूलम्।

तस्य सत्त्वविशुद्धस्य सुविशुद्धेन कर्म्मणा।
कायस्यावयवाः सर्व्वे रत्नबीजत्वमाययुः ॥ १३ ॥
देवानामथ यक्षाणां सिद्धानां पवनाशिनां।
रत्नबीजमयं प्राहुः सुमहानभवत्तदा ॥ १४ ॥
तेषाञ्च पततां वेगादिमानेन विहायसा।
यद्यत् पपात रत्नानां बीजं क्वचन किञ्चन ॥ १५ ॥
महोदधौ सरिति वा पर्व्वते काननेऽपि वा।
तत्तदाकरतां यातं स्थानमाधेयगौरवात् ॥ १६ ॥
तेषु रक्षोविषव्यालव्याधिघ्नान्यघहानि च।
प्रादुर्भवन्ति रत्नानि तथैव विगुणानि च ॥ १७ ॥

तर्जमा।

सो पवित्रमनका सब अङ्ग अपने उत्तम कर्म्मके फलसे रत्नोका बीजस्वरूप भयो, अर्थात् उसको अङ्ग प्रत्यङ्गसे सब रत्न उत्पन्न भयो। १३।

पण्डित लोक कहते हैं, की वही महात्माही देवता, यक्ष, सिद्ध लोक और सांप सकलका भोग्य रत्नका बीजका रूप भया। १४।

आकाश पथसे अति द्रुत पतित सो असुरका सो सब अङ्गका जो जो अंश महासमुद्र, नदी, पर्व्वत और काननके जो कोइ स्थानमे पड़े, सो सब स्थान रत्नोका उत्पत्तिका स्थान भये। २५। १६।

तिस सब स्थानमे जो सब रत्न भये, सो सबमे कोइ राक्षस, विष, सांप, व्याधि और पापका नाश करनेवाला भये और कोइ दुःख देनेवाले भये। १७।

TRANSLATION.

13. By virtue of his merit, all the members of the body of this miracle of virtue became the germs of gems.

14. It is believed by the authorities that he was the source of all the gems that embellish gods, *jakshas, siddhas* and *pannagas*.*

15—16. Whirled through the air, wherever the parts of his body fell, in oceans, rivers, mountains and forests, the places were converted into mines of precious stones.

17. Some of these are destructive to demons and snakes, are antidotes to poison and disease, cleanse men from sin, and are pure. The rest are evil and defective.

অনুবাদ।

সেই বিশুদ্ধচেতার সমুদায় অবয়ব স্বীয় বিশুদ্ধকর্ম্মফলে রত্নবীজত্ব প্রাপ্ত হয়, অর্থাৎ তাহার অঙ্গ প্রত্যঙ্গেই সমুদায় রত্ন উৎপন্ন হয়। ১৩।

পণ্ডিতেরা কহেন, এই মহাত্মাই দেবতা, যক্ষ, সিদ্ধ ও পন্নগ সকলের ভোগ্য রত্ন সমুদায়ের বীজস্বরূপ। ১৪।

আকাশপথে অতি দ্রুতবেগে পতিত তাহার সেই সকল অবয়বের যে যে অংশ মহাসমুদ্র, নদী, পর্ব্বত ও কাননের যে কোন স্থানে পতিত হয়, তাহার সেই অঙ্গমাহাত্ম্যে সেই সমুদায় স্থান রত্নের আকরে পরিণত হয়। ১৫। ১৬।

সেই সকল আকরে রাক্ষস, বিষ, সর্প, ব্যাধি ও পাপের বিনাশক বিশুদ্ধ এবং অমঙ্গলজনক সদোষ রত্নসমূহও প্রাদুর্ভূত হয়। ১৭।

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* Cextra-lasses of human and ultra-human beings.

मूलम्।

तस्याखिलेशो निपपात येषु
भुवः प्रदेशेषु कथञ्चिदेव।
वज्राणि वज्रायुधनिर्जिगीषो-
र्भवन्ति नानाकृतिमन्ति तेषु॥ १८॥

दिवाकरस्तस्य महामहिम्नो
महासुरस्योत्तमरत्नवीजं।
असृग् गृहीत्वा चकितं प्रतस्थे
निस्त्रिंशनीलेन नभस्तलेन॥ १९॥

जेता सुराणां समरेषु जस्त्रं
वीर्य्यावलेपोद्धतमानसेन।
लङ्काधिपेनार्द्धपथं समेत्य
स्वर्भानुनेव प्रसभं निरुद्धः॥ २०॥

तरजमा।

सो इन्द्रका जितनेवाला महासुरका शरीरका हाड़ पृथिवीके जो जो जगहपर पड़े, सो सब स्थानमे नाना आकृतिविशिष्ट हीरा उत्पन्न भये। १८।

सूर्य्यदेव उत्तम रत्नोका बीजस्वरूप सो महिमाशाली महासुरका रुधिर लय करके शाणित तलवारके समान विशुद्ध नीलवर्ण आकाशपथमे चकित होकर जाता हैं। १९।

उस समयमे देवतागणको जितनेवाला बड़ा पराक्रमी लङ्काके अधिपति रावण आयकरके बीच पथमे सूर्य्यको राहुके माफिक रोक देते भया। २०।

Translation.

18. Wherever the bones of this conqueror of Indra fell, they were changed into diamonds of various shapes.

19—20. The glorious Sun* was watchfully journeying through the firmament, so deliciously blue like the sword, with the blood of this mighty *asura* (which contained the germs of precious stones), when that vanquisher of the gods, the ruler of Lanká,† elated by power, obstructed the god's course, while half-way, like Ráhu.‡

অনুবাদ।

সেই ইন্দ্রনির্জ্জেতা মহাসুরের অস্থিখণ্ড পৃথিবীর যে যে স্থানে পতিত হইয়াছিল, সেই সেই স্থানেই নানা আকৃতি-বিশিষ্ট বজ্র উৎপন্ন হয়। ১৮।

সূর্য্যদেব উত্তম রত্নের বীজস্বরূপ সেই মহামহিম মহাসুরের শোণিত গ্রহণপূর্ব্বক করবালের ন্যায় বিশুদ্ধ নীলবর্ণ আকাশপথে সচকিতভাবে গমন করিতেছিলেন। ১৯।

সেই সময়ে দেবতাগণের জেতা বলবীর্য্যোদ্ধত লঙ্কাধিপতি রাবণ অর্দ্ধপথে সূর্য্যদেবকে রাহুর ন্যায় অবরোধ করিল। ২০।

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* In Hindu Mythology, the Sun is conceived as a god.

† Rávana. Ceylon.

‡ Ráhu is the enemy of the Sun. The eclipse is considered by the Hindus as effected by *Ráhu*, who devours the Sun.

मूलम्।

तत् सिंहलीचारुनितम्बविम्ब-
विक्षोभितागाधमहाह्रदायां।
पूगद्रुमावद्धतटद्वयायां
मुमोच सूर्य्यः सरिदुत्तमायां॥ २१॥

ततः प्रभृति सा गङ्गातुल्यपुण्यफलोदया।
नाम्ना रावणगङ्गेति पृथिव्यां समुपागता॥ २२॥

ततः प्रभृत्येव च शर्व्वरीषु
कूलानि रत्नैर्निचितानि तस्याः।
सुवर्णनाराचशतैरिवान्त-
र्वहिःप्रदीप्तैर्निशितैश्च भान्ति॥ २३॥

तर्जमा।

सूर्य्यदेव रावणसे अवरोध होकरके सिंहल देशका रमणीगणका वड़े नितम्बकरके क्षोभित, वड़े ह्रदयुक्त, सुपारिका वृक्षसे सुशोभित केनारायुक्त अतिरमणीय महानदीमे सो रुधिरको निक्षेप किया। २१।

तवसे वह नदी गङ्गाके समान पुण्यफलप्रदा होकरके रावणगङ्गा बोली जाती है। २२।

तवसे वह नदीके तीर सुवर्णके वनाये धनुकके समान भितर वाहेर प्रकाशमान रत्नसमूहकरके सव रात्रिमे शोभा पाते है। २३।

TRANSLATION.

21. Being thus obstructed by Rávana, into a beautiful, large and deep stream, whose waters were swayed by the well-rounded buttocks of the fair ones of Ceylon, and whose banks were lined with goodly betel-nut trees, the Sun let fall the blood which he had been carrying.

22. Since that time the river has become sacred like the Ganges, and has been called the Rávana Gangá.

23. Since then the banks of the river have been shining at night like a well-polished golden bow, thickly studded with gems of various and rare hues.

অনুবাদ।

সূর্য্যদেব রাবণকর্ত্তৃক অবরুদ্ধ হইয়া সিংহলদেশীয় রমণীগণের নিবিড়নিতম্ববিক্ষোভিত, অগাধ-মহাহ্রদশালিনী ও গুবাকবৃক্ষপরিশোভিত-তটদ্বয়বিশিষ্ট অতিরমণীয় মহা-নদীতে সেই গৃহীত শোণিত নিক্ষেপ করিলেন। ২১।

তদবধি সেই নদী গঙ্গার ন্যায় পুণ্যফলপ্রদা হইয়া পৃথিবীতে রাবণগঙ্গা নামে বিখ্যাত হইল। ২২।

তদবধি সেই নদীর কূল সুমার্জিত সুবর্ণ-নির্ম্মিত ধনুর ন্যায় অন্তর্বহিঃপ্রদীপ্ত রত্নসমূহে খচিত হইয়া প্রতি রজনীতে দীপ্তি পাইতে লাগিল। ২৩।

मूलम्।

तस्यास्तटेषूज्ज्वलचारुरागा
भवन्ति तेषु स्फुटपद्मरागाः।
सौगन्धिकोत्थाः कुरुविन्दजाश्च
महागुणाः स्फाटिकसंप्रसूताः॥ २४॥

कल्पान्तकालक्षुभिताम्बुराशि-
निर्ह्रादकल्पाद्दितिजस्य नादात्।
वैदूर्य्यमुत्पन्नमनेकवर्णं
शोभाभिरामद्युतिवर्णबीजं॥ २५॥

तस्यैव दानवपतेर्निनदानुरूप-
प्रावृट्पयोदरवदर्शितचारुरूपाः।
वदूर्य्यरत्नमणयो विविधावभासा-
स्तस्मात् स्फुलिङ्गनिवहा इव सम्बभूवुः॥ २६॥

तरजमा।

सो रावणगङ्गाके तटमे उज्ज्वल, उत्तम लालरङ्ग, सौगन्धिकजात, कुरुविन्दसे उत्पन्न और स्फटिक मणिसे पयदा हुये महागुणवान् पद्मराग उत्पन्न भया। २४।

बलासुरका प्रलयकालमे जिस प्रकार करके महासमुद्रका अतिगभीर शब्द होते है, उसप्रकार ध्वनिसे उत्तम-किरणविशिष्ट अतिशोभायुक्त उत्तम रङ्ग देनेवाला अनेक प्रकार वर्णयुक्त लसुनिया होती भयी। २५।

सो दानवपतिके ध्वनिके समान वर्षाकालकी मेघकी जो ध्वनि है, तिससेभी मनोहर अग्निकणाके समान प्रभासम्पन्न लसुनिया उत्पन्न होती है। २६।

TRANSLATION.

24. The shores of the *Rávana Gangá* produce *Saugandhika, Kuruvinda*, and crystal-begotten sparkling, beautifully red and highly valuable rubies.

25. At the time of the destruction of *Valásur*, exquisitely splendid, and many tinted beautiful Cat's-eyes were produced to sounds loud and sublime as the swell and heaving of the ocean.

26. Beautiful Cat's-eyes of many colors, and darting fiery scintillations, were produced in the rainy season, when the deep and awful growl of the heavens seems like the cries of the king of *dánavas.*

অনুবাদ।

সেই রাবণগঙ্গার তটে সুমনোহর রক্তবর্ণ, উজ্জ্বল, সৌগন্ধিকজাত, কুরুবিন্দসম্ভূত ও স্ফটিকপ্রসূত মহাগুণশালী পদ্মরাগ উৎপন্ন হয়। ২৪।

বলাসুরের প্রলয়কালীন উচ্ছ্বলিত মহাসমুদ্রের ধ্বনির ন্যায় অতি গভীর নিনাদে রমণীয় দ্যুতি ও বর্ণের আকর স্বরূপ অতি শোভান্বিত নানাবর্ণের বৈদূর্য্য উৎপন্ন হয়। ২৫।

সেই দানবপতির ধ্বনির অনুরূপ ধ্বনিবিশিষ্ট প্রাবৃট্-কালীন মেঘের ধ্বনিতে মনোহর রূপশালী ও অগ্নিকণার ন্যায় প্রভাসম্পন্ন নানাবর্ণের বৈদূর্য্য উৎপন্ন হয়। ২৬।

मूलम् ।

नक्षत्रमालेव दिवो विशीर्णा
 दन्तावली तस्य महासुरस्य ।
विचित्रवर्णेषु विशुद्धवर्णा
 पयःसु पत्युः पयसां पपात ॥ २७ ॥
सम्पूर्णचन्द्रांशुकलापकान्ते-
 र्मणिप्रवेकस्य महागुणस्य ।
तच्छुक्तिमत्स्, स्थितमाप वीज-
 मासन् पुराण्यन्यभवानि यानि ॥ २८ ॥
यस्मिन् प्रदेशेऽम्बुनिधौ पपात
 सुचारुमुक्तामणिरत्नवीजं ।
तस्मिन् पयस्तोयधरावकीर्णं
 शुक्तौ स्थितं मौक्तिकतामवाप ॥ २९ ॥

तर्जमा ।

आकाशसे गिरते नक्षत्रके मालाके समान अति रमणीय सो दानवपतिके विशुद्धवर्ण दन्तसमूह समुद्रके निर्मल जलमे गिरते भये । २७ ।

पूर्णमासीके चन्द्रमाकी किरणके समान अतिसुन्दर महा-गुणशाली मणिका वीजस्वरूप सो दन्तमाला समुद्रके जलमे पतित होकरके शुक्ति और शङ्ख आदि और और वस्तुमे प्रवेश किये । २८ ।

मनोहर मोतिका वीजरूप सो दन्तमाला समुद्रका जो स्थानमे गिरे, उसस्थानका जल सदा मेघकरके आच्छादित रहते हैं और वही वीज शुक्तिकामे पड़े तो मोति होते भये । २९ ।

TRANSLATION.

27. The rows of the *asura's* teeth—so white—fell into the translucent waters of the father of streams, like a star-inwrought chain flung from the bosom of the blue deep.

28. The teeth, beautiful in their splendour like the full moon, the germs of all precious stones, entered into oysters, conch-shells, &c.

29. Wherever they fell, the waters were ceaselessly hidden by clouds. The germs entering into oysters shot up into pearls.

অনুবাদ।

আকাশ হইতে স্খলিত নক্ষত্রমালার ন্যায় অতি রমণীয় সেই মহাসুরের বিশুদ্ধবর্ণ দন্তাবলী সরিৎপতির নির্ম্মল সলিলে পতিত হইল। ২৭।

পূর্ণচন্দ্রের কিরণসমূহের ন্যায় অতি কমনীয়, মহাগুণ-সম্পন্ন মণিশ্রেষ্ঠের বীজস্বরূপ সেই দন্তাবলী জলে পতিত হইয়া শুক্তি ও শঙ্খাদি অন্যান্য পদার্থের মধ্যে প্রবেশ করিল। ২৮।

অতি মনোহর মুক্তামণির সেই বীজ জলনিধির যে প্রদেশে পতিত হয়, তথাকার জলরাশি সর্ব্বদাই মেঘাচ্ছন্ন থাকে, সেই বীজ শুক্তিমধ্যগত হইয়া মুক্তারূপে পরিণত হয়। ২৯।

मूलम्।

आदाय शेषस्तस्यान्त्रं बलस्य कङ्कणादिषु।
चिक्षेप तत्र जायन्ते विद्रुमाः सुमहागुणाः॥ ३०॥
दानवाधिपतेः पित्तमादाय भुजगाधिपः।
द्विधा कुर्व्वन्निव व्योम सत्वरं वासुकिर्ययौ॥ ३१॥
स तदा स्वशिरोरत्नप्रभादीप्ते नभोऽम्बुधौ।
राजतः सुमहानेकः स्वच्छसेतुरिवावभौ॥ ३२।
ततः पक्षनिपातेन संहरन्निव रोदसी।
गरुत्मान् पन्नगेन्द्रस्य प्रहर्तुमुपचक्रमे॥ ३३॥

तर्जमा।

वासुकि सो बलासुरका नाड़ी लयकरके कङ्कणादि देशमे निक्षेप किया, तिससे तेह सब देशमे सब गुणकरके युक्त मुंगा होते भये। ३०।

वासुकि बलासुरका पित्तको लयकरके आकाशमण्डलको दोभागके समान ऐसा करके शीघ्र जाते भये। ३१।

तिस समयमे शेषजी अपने शिरोरत्नका प्रभासे दीप्ति-शाली आकाशसमुद्रमे चांदिका बनाया एक बड़े सेतुके समान प्रकाश पाते भये। ३२।

तिसका आगे गरुड़जी अपने पक्षके पातकरके देवलोक और पृथिवीको कम्पित करके वासुकिको प्रहार करनेके उद्यत भये। ३३।

TRANSLATION.

30. *Sesha* the snake took the entrails of *Valásur* and flung them into the country of *Kankana*, &c., and hence it is that these countries bring forth rare *Vidrumas*.

31. The monarch of snakes was hastily cutting his aerial way, with the bile of the lord of *dánavas*.

32. The trail which the gem which graced the hood of *Vásuki* painted on the azure deep, looked like a spacious fragment of a silver bridge.

33. Then *Garura*, the king of birds, shook the spheres by spreading his wings, and was going to attack the monarch of snakes.

অনুবাদ।

শেষ নাগ সেই বলাসুরের নাড়ী গ্রহণ করিয়া কঙ্কণাদি দেশে নিক্ষেপ করেন, তাহাতেই সেই সকল প্রদেশে মহা-গুণসম্পন্ন বিদ্রুম জন্মে। ৩০।

ভুজগাধিপতি দানবপতির পিত্ত গ্রহণপূর্ব্বক আকাশ-মণ্ডলকে যেন দুই ভাগে বিভক্ত করিয়া সত্বর গমন করিতে ছিলেন। ৩১।

সেই সময়ে বাসুকি আপনার মস্তকস্থিত রত্নপ্রভাতে প্রদীপ্ত আকাশ সমুদ্রে রজতনির্ম্মিত একটী অতি প্রশস্ত খণ্ডসেতুর ন্যায় প্রকাশ পাইয়াছিলেন। ৩২।

তাহার পর বিহগরাজ গরুড় নিজ পক্ষপবনে স্বর্গ মর্ত্তকে বিকম্পিত করিয়া নাগরাজকে প্রহার করিতে উদ্যত হন। ৩৩।

मूलम्।

सहसैव मुमोच तत् फणीन्द्रः
सुरसाद्युक्तुरुष्कपादपायां।
मालिकावनगन्धवासितायां
वरमाणिक्यगिरेरुपत्यकायां॥ ३४॥
तस्य प्रपातसमनन्तरकालमेव
पित्तः पपात सहसा वदनात्ततोऽस्य।
स्थानं क्षितेरुपपयोनिधितीरलेखं
तत्प्रत्ययान्मरकताकरतां जगाम॥ ३५॥
तत्रैव किञ्चित् पततस्तु पित्ता-
दुतप्त्य जग्राह ततो गरुत्मान्।
मूर्च्छापरीतः सहसैव घोणा-
रन्ध्रद्वयेन प्रमुमोच सर्व्वं॥ ३६॥

तर्जमा।

वासुकि गरुड़के भयसे भीत होकरके तिस समयमेभी बलासुरका सो पित्तको गन्धतृण, शिलारस और मल्लिका-फूलके गन्धसे युक्त, नानाप्रकारका वृक्षसे आच्छादित अति-श्रेष्ठ माणिक्य पर्व्वतका समीपमे वाहाइ देते है। ३४।

गरुड़के आगमनमात्रमे वासुकिके मुखसे सो पित्त समुद्रके समीपमे गिरता भया, तबसे सो स्थान पान्नेका खान भया। ३५।

तिससमयमे वासुकिके मुखसे जो पित्त गिरते हैं, तिसको कुछ भाग गरुड़ ग्रहण करते भये, तिससे गरुड़को मूर्च्छा होती भयी, तिस समयमेभी सब पित्त तिसका नासाके छिद्रसे निर्गत होते हैं। ३६।

TRANSLATION.

34. Terrified at this, he immediately dropped the bile upon a valley of the celebrated *Mánikya* mountain, hot with the odour of *mallikā* flowers, and containing in its wood of various trees, *gandhatrina** and *silárasa.*†

35. No sooner *Garura* came up than the bile suddenly escaped the mouth of *Vásuki* and fell on the shores of the ocean. Ever since that place has been a mine of emeralds.

36. At this time, *Garura*, on taking a little of the bile that fell, became insensible, and anon came out all the quantity of the bile through his nostrils.

অনুবাদ।

সর্পরাজ গরুড়ভয়ে ভীত হইয়া তৎক্ষণাৎ সেই পিত্ত গন্ধতৃণ, শিলারস ও মল্লিকাবনগন্ধে সুবাসিত, নানা পাদপপরিবৃত ও অতিশ্রেষ্ঠ মাণিক্য পর্ব্বতের উপত্যকা ভূমিতে পরিত্যাগ করিলেন। ৩৪।

গরুড় আগমন করিবামাত্র সেই পিত্ত বাসুকির বদন হইতে সহসা স্খলিত হইয়া সমুদ্রের তীরবর্ত্তী ভূভাগে পতিত হওয়াতে তদবধি সেই স্থান মরকতের আকরে পরিণত হয়। ৩৫।

সেই সময়েই বাসুকির বদনভ্রষ্ট পিত্তের কিয়দংশ গ্রহণ করাতে গরুড় মূর্চ্ছিত হইয়া পড়েন এবং তৎক্ষণাৎ সমুদায় পিত্ত তাঁহার নাসারন্ধ্র দ্বারা নির্গত হইয়া যায়। ৩৬।

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* A kind of fragrant grass. † A kind of resin.

मूलम्।

तथाकठोरशुककण्ठशिरीषपुष्प-
खद्योतपृष्ठवरशाद्वलशैवलानां।
कह्लारशस्यकभुजङ्गभुजाश्च पत्र-
प्रान्तत्विषो मरकताः शुभदा भवन्ति॥ २७॥

यद्यत्र भोगीन्द्रभुजा विमुक्तं
पपात पित्तं दितिजाधिपस्य।
तस्याकरस्यातितरां स देशो
दुःखोपलभ्यश्च गुणैश्च युक्तः॥ २८॥

तर्जमा।

तिससेभी सुगेके कण्ठ, शिरीषके फुल, जुगनीके पीठ, नये घाससे आच्छादित भूम, सेवार, कह्लार फुलके पत्र, नये घास, सुरालाके पुंकके अन्तके समान वर्णविशिष्ट अति कठिन और शुभ फल देनेवाला पान्ना उत्पन्न भये। २७।

गरुड़के मुखसे गिरे उये बलासुरका पित्त जो जो देशमे गिरे, सो सो देशमे पान्ना होते भये. और सो सब देश अति दुर्लभ बऊत गुणयुक्त है। २८।

TRANSLATION.

37. It is for this reason that we find hard and auspicious emeralds resembling the parrot's throat, *sirisa* flower, the glow-worm's back, the fresh green sward, moss, the *kalhara* leaf, tender grass, and, finally, the end of the peacock's tail.

38. Wherever the bile, thus let fall by *Garura*, dropped, emeralds are found. Consequently such countries are valuable and rare.

অনুবাদ।

তাহাতেই শুককণ্ঠ, শিরীষকুসুম, খদ্যোতের পৃষ্ঠ, নবতৃণাচ্ছাদিত ভূমি, শৈবাল, কহ্লারপত্র (সুঁদীফুলের পাতা), নূতন তৃণদল, ও ময়ূরপুচ্ছের প্রান্তভাগ—এই সকল বস্তুর অনুরূপ বর্ণবিশিষ্ট অতি কঠিন এবং শুভজনক মরকত জন্মে। ৩৭।

গরুড়কর্তৃক পরিত্যক্ত বলাসুরের সেই পিত্ত যে দেশে পতিত হয়, সেই দেশেই মরকত উৎপন্ন হয়, সুতরাং সেই দেশ অতি দুর্লভ ও অত্যন্ত গুণশালী। ৩৮।

मूलम्।

तत्रैव सिंहलवधूकरपल्लवाग्र-

व्यालूनबाललवलीकुसुमप्रवाले।

देशे पपात दितिजस्य नितान्तकान्तं

प्रोत्फुल्लनीरजसमद्युतिनेत्रयुग्मं॥ ३९॥

तत्प्रत्ययादुभयशोभनवीचिभासा

विस्तारिणी जलनिधेरुपकच्छभूमिः।

प्रोद्भिन्नकेतकवनप्रतिबद्धलेखा

सान्द्रेन्द्रनीलमणिरत्नवती विभाति॥ ४०॥

पतिता या हिमाद्रौ हि त्वचस्तस्य सुरद्विषः।

प्रादुर्भवन्ति ताभ्यस्तु पुष्परागा महागुणाः॥ ४१॥

तर्जमा।

सिंहल देशका जो स्थान सिंहल देशका स्त्रीगणकी खेलनेको वन, समुद्रकी मनोहर तरङ्गमालासे शोभित, फुले जो केतकीका वन, तेहकरके विभूषित समुद्रके तीरमें बलासुरका जो फुले नीलकमल, तेकरे समान अतिमनोहर जो दोनोनेत्र गिरते भये, तिससे इन्द्रनील उत्पन्न होता है। ३९। ४०।

हिमालय पर्व्वतमें बलासुरका शरीरका जो छेवर गिरते भये, तिस उत्तम गुणकरके युक्त पुखराज होते भये। ४१।

TRANSLATION.

39—40. The graceful eyes of *Valásur*, fine as the blue lotus, fell into those woods where the Cingalese fair ones hold their mirth and revelry, which are encircled by the waves of the ocean, and which abound in groves of the cheerful *ketaka*. This place produces sapphires.

41. That spot in the Himálaya on which the skin of *Valásura* fell, produces excellent topazes.

অনুবাদ।

সিংহল দেশের যে স্থান সৈংহলী রমণীগণের ক্রীড়া-কানন, সমুদ্রের মনোহর তরঙ্গমালা-সুশোভিত, প্রফুল্ল-কেতকবনবিরাজিত সমুদ্রতীরবর্ত্তী সেই প্রদেশে বলাসুরের প্রস্ফুটিত নীল সরোজ সদৃশ অতি কমনীয় নেত্রযুগল পতিত হয়, তাহাতেই সেই স্থানে ইন্দ্রনীল উৎপন্ন হয়। ৩৯।৪০।

হিমালয় পর্ব্বতে সেই মহাসুরের যে ত্বক্ পতিত হয়, তাহাতেই মহাগুণসম্পন্ন পুষ্পরাগ জন্মে। ৪১।

मूलम्।

वायुर्नखान् दैत्यपतेर्गृहीत्वा
चिक्षेप सम्यग्घ वनेषु हृष्टः।
ततः प्रसूतं पवनोपपन्नं
कर्कोतनं पुण्यतमं पृथिव्यां॥ ४२॥
हिमवदुत्तरे देशे वीर्य्यं पतितं सुरद्विषस्तस्य।
सम्प्राप्तमुत्तमानामाकरतां भीष्मरत्नानां॥ ४३।
पुण्येषु पर्व्वतवरेषु च निम्नगासु
स्थानान्तरेषु च तथोत्तरदेशगत्वात्।
संस्थापिताश्च नखरा भुजगैः प्रकाशं
संपूज्य दानवपतिं प्रथिते प्रदेशे॥ ४४॥
दाशार्णवागदवमेकलकन्यकादौ
गुञ्जाञ्जनक्षौद्रमृणालवर्णाः।
गन्धर्व्ववह्निकदलीसदृशावभासा
एते प्रशस्ताः पुलकाः प्रसूताः॥ ४५॥

तर्जमा।

पवनदेव सो दैत्यराजका हाथका नख लयकरके हर्षयुक्त होकरके वनमे विक्षेप किया, तिससे पृथ्वीमे अति पवित्र कर्केतक मणि होते भये। ४२।

हिमालय पर्व्वतके उत्तर देशमे सो दानवका जो वीर्य्य पतित भया, तिससे अति उत्तम भीष्म रत्न होते भये। ४३।

सर्पगण बलासुरको पूजा करके उत्तर देशमे जाते जाते अति पवित्र पर्व्वत, नदी और अन्य अन्य प्रसिद्ध स्थानमे बलासुरका जो पाओंका नख स्थापन किया, तैसे दारका, सोगदाग और नर्म्मदा नदीका तीरका देशमे घुंघुचिका मुखका जो काले रङ्ग, तेकरे समान काल रङ्ग, मधु, कमलका नाड़ी, कस्तूरी मृग, आग और केलेका गाछ, यह सब वस्तुके समान पुलक रत्न उतपन्न होता है। ४४। ४५।

TRANSLATION.

42. *Pavana** took the nails of the *daitya's* hands, and with alacrity threw them into a forest. These give birth to clean cymophanes.

43. The seed of the *dánava* fell on the north of the Himálaya, and to it excellent *vismas* owe their origin.

44—45. After having worshipped the lord of *dánavas*, as the snakes were journeying in the north, they planted the nails of his feet in sacred mountains, rivers and celebrated places; and hence it is that Dwáraká, Bagdad, and the shores of the Nerbudda produce garnets resembling the black spot of *gunjá*, honey, the lotus-stalk, the musk deer, fire, and the plantain tree.

অনুবাদ।

পবন সেই দৈত্যরাজের হস্তের নখ সমুদায় গ্রহণ করিয়া অতি হৃষ্টচিত্তে বনমধ্যভাগে নিক্ষেপ করেন, তাহাতেই পৃথিবীতে অতি পবিত্র কর্কেতন রত্ন উৎপন্ন হয়। ৪২।

হিমালয় পর্ব্বতের উত্তরস্থ প্রদেশে সেই দানবের যে বীর্য্য পতিত হয়, তাহাতেই অতি উৎকৃষ্ট ভীষ্মরত্ন জন্মে। ৪৩।

ভুজঙ্গমগণ দানবপতিকে পূজা করিয়া উত্তরদেশে গমন করিতে করিতে অতি পবিত্র পর্ব্বত, নদী এবং বিখ্যাত অন্যান্য স্থানে দৈত্যপতির যে পদ নখ স্থাপিত করে, তাহাতেই দ্বারকা, বোগদাদ, ও নর্ম্মদানদীর তীরস্থ দেশে গুঞ্জাঞ্জন (কুঁচের মুখের কালিমা), মধু, মৃণাল, কস্তূরীমৃগ, বহ্নি ও কদলীবৃক্ষের ন্যায় বর্ণবিশিষ্ট পুলকে রত্ন জন্মে। ৪৪। ৪৫।

* The *Alpheus* of the Hindu Mythology.

मूलम्।

हुतभुग् रूपमादाय दानवस्य यथेप्सितं।
नर्म्मदायां निचिक्षेप किञ्चिद्दीनादिभूतले॥ ४६॥
तत्रेन्द्रगोपकलितं शुकवक्त्रवर्णं
संस्थानतः प्रकटपीलुसमानगात्रं।
नानाप्रकारविहितं रुधिराख्यरत्न-
मुद्भूत्य तस्य खलु सर्व्वसमानमेव॥ ४७॥
कावेरविन्ध्ययवनचीननेपालभूमिषु।
लाङ्गली व्यकिरन्मेदो दानवस्य प्रयत्नतः।
आकाशशुद्धं तैलाख्यमुत्पन्नं स्फटिकं ततः॥ ४८॥

तर्जमा

अग्निदेव वलासुरके शरीरकी शोभाको लयकरके नर्म्मदा नदी और थोड़े नीचा भूमिमे विक्षेप किये, तिससे इन्द्र-गोप कीटके समान चिह्नयुक्त, शुगेके ओष्ठके समान रङ्गदार और फुले फुलके समान आकारविशिष्ट रुधिराख्य नाम रत्न होता है। ४६। ४७।

वासुकि कावेरी नदीका तीरमे विन्ध्यपर्व्वतमे, यवनका देशमे, चीन देशमे और नेपालमे वलासुरका मेद विक्षेप करते भये, तिससे तिस सब जगहमे आकाशके समान परिष्कृत तैलाख्यनामक स्फटिक मणि होते भये। ४८।

TRANSLATION.

46—47. *Agni* (fire) taking the loveliness and grace of the lord of *dánavas*, dropped it into the Nerbudda and on a low tract, and this has since been producing *rudhirákhyas* spotted like the insect cochineal, red like the upper beak of the parrot, and shaped like the full-blown flower.

48. The king of snakes threw the sweat of the lord of the *dánavas* upon the shores of the Cavery, the Vindya hills, the country of the *Javanas*, China, and Nepaul; and it produces a bright sky-colored crystal named *tailákhya.*

অনুবাদ।

অগ্নি দানবাধিপতির রূপলাবণ্য গ্রহণপূর্ব্বক নর্ম্মদানদী ও কিঞ্চিৎ নিম্নভূমিতে নিক্ষেপ করেন, তাহাতেই ইন্দ্রগোপকীট চিহ্নে চিহ্নিত, শুকপক্ষীর ওষ্ঠের ন্যায় রক্তবর্ণ ও প্রস্ফুটিত পুষ্পের ন্যায় আকারবিশিষ্ট রুধিরাখ্য নামে রত্ন জন্মে। ৪৬। ৪৭।

ভুজগাধিপতি কাবেরী নদীর তীরবর্ত্তী ভূভাগ, বিন্ধ্যপর্ব্বত, যবনদেশ, চীন ও নেপালের ভূমিভাগে যে দানবপতির মেদ নিক্ষেপ করেন, তাহাতেই সেই সকল প্রদেশে আকাশের ন্যায় পরিষ্কৃত তৈলাখ্য নামে স্ফটিক জন্মে। ৪৮।

वज्रस्य वर्णानुसारि वर्णादिकं।

मूलम्।

हीरकः पुंसि वज्रोऽस्त्री चन्द्रमणिवरश्च सः।
स तु श्वेतः स्मृतो विप्रो लोहितः क्षत्रियो मतः।
पीतो वैश्योऽसितः शूद्रश्चतुर्वर्णात्मकश्च सः॥ ४९॥
विप्रः सोऽपि रसायनेषु बलवानष्टाङ्गसिद्धिप्रदो
राजन्यस्तु नृणां वलीपलितजिन्मृत्युं जयेद्रुक्षमा।
द्रव्याकर्षणसिद्धिदस्तु सुतरां वैश्योऽथ शूद्रो भवेत्
सर्व्वव्याधिहरस्तदेष कथितो वज्रस्य वर्णे गुणः॥ ५०॥

हीरेका वर्णके अनुसार जातिविभाग आदि कहते हैं।

तर्जमा।

हीरक शब्द नियत पुंलिङ्ग है, लेकिन वज्र शब्द पुंलिङ्ग और नपुंसककालिङ्ग दोनो लिङ्गभी होता है, तिसको चन्द्रमणि कहते है। हीरा उज्जर होनेसे ब्राह्मण वर्ण, लालरङ्ग होनेसे क्षत्रिय वर्ण, पीलारङ्ग होनेसे वैश्य वर्ण और काला रङ्ग होनेसे शूद्र वर्ण होता है। ४९।

ब्राह्मणवर्ण हीरा रसायन कार्य्यमे अति प्रशस्त और प्रभुत्व, अमात्य, मित्र, धन, राज्य, कोट, सेना और पुरवासी आदमी, यह अष्टाङ्गका सिद्धि देनेवाला; क्षत्रियवर्ण हीरा दृढ़ता और अकालमृत्युका भय हरण करता है; वैश्यवर्ण हीरा समुदाय द्रव्यको देनेवाला है और शूद्रवर्ण हीरा सब व्याधिका विनाश कर्त्ता है। ५०।

Division of Diamonds into Castes.

TRANSLATION.

49. The word *hiraka* (diamond) is always masculine; *vajra*, both masculine and feminine, and it is another name for *chandra-mani* (moon-stone). A white *vajra* is a Brahmin, a red one is a Kshatriya, a yellow one is a Vaishya, and a black one is a Súdra.

50. The Brahmin diamond (*vajra*) is very useful in chemical operations, and brings about the acquisition of lordship, friends, courtiers, wealth, kingdom, forts, armies, and good luck to one's family. A Kshatriya diamond wards off old age and premature death; a Vaisya one crowns every endeavour after acquisition with success; while a Súdra one is a panacea.

হীরকের বর্ণানুসারে জাতিবিভাগাদি।

অনুবাদ।

হীরক শব্দ নিয়ত পুংলিঙ্গ, কিন্তু বজ্র শব্দ পুংলিঙ্গ ও ক্লীবলিঙ্গ উভয় লিঙ্গই হইয়া থাকে এবং তাহাকেই চন্দ্রমণি বলে। বজ্র শ্বেতবর্ণ হইলে বিপ্রবর্ণ, লোহিতবর্ণ হইলে ক্ষত্রিয়বর্ণ, পীতবর্ণ হইলে বৈশ্যবর্ণ এবং কৃষ্ণবর্ণ হইলে শূদ্রবর্ণ বলিয়া পরিগণিত হয়। ৪৯।

ব্রহ্মবর্ণ বজ্র রসায়ন কার্য্যে অতি প্রশস্ত; ও প্রভুত্ব, অমাত্য, সুহৃৎ, ধন, রাজ্য, দুর্গ, সৈন্য ও পৌরবর্গ এই অষ্টাঙ্গের সিদ্ধিদাতা; ক্ষত্রিয়বর্ণ বজ্র মনুষ্যগণের জরা ও অকালমৃত্যু হরণ করে; বৈশ্যবর্ণ বজ্র সমুদায় দ্রব্যাহরণে সিদ্ধিপ্রদ এবং শূদ্রবর্ণ বজ্র সর্ব্বপ্রকার ব্যাধি বিনাশ করে। ৫০।

वज्रस्य लिङ्गभेदः।

मूलम्।

पुंस्त्रीनपुंसकाश्चैते लक्षणीयाश्च लक्षणैः।
सुवृत्ताः फलसम्पूर्णास्तेजोयुक्ता बृहत्तराः।
पुरुषास्ते समाख्याता रेखाविन्दुविवर्ज्जिताः॥ ५१॥
रेखाविन्दुसमायुक्ताः षड़स्रास्ते स्त्रियः स्मृताः।
त्रिकोणाश्च सुदीर्घाश्च ते विज्ञेया नपुंसकाः॥ ५२॥
तेषु स्युः पुरुषाः श्रेष्ठा रसबन्धनकारिणः।
स्त्रियः कुर्व्वन्ति कायस्य कान्तिं स्त्रीणां सुखप्रदाः।
नपुंसकास्त्ववीर्य्याः स्युरकामाः सत्त्ववर्जिताः॥ ५३॥

हीराका लिङ्गभेद कहते हैं।

तरजमा।

प्रकारभेदसे हीरा पुरुष, स्त्री और नपुंसक, यही तिन जाति होते भये, विशेष विशेष लक्षणके द्वारा वह सब जाना जावे। उत्तम गोलाकार, नाना शुभलक्षणयुक्त, अति तेजस्वी कद्में बड़ा और चिर और छिटाकरके वर्ज्जित हीरा पुरुषजातिके बीचमे गिणती है। ५१।

चिर और छिटाकरके युक्त, छ-कोणविशिष्ट हीरा स्त्रीजातिका बीचमे और तिनकोणा बहुत लम्बा हीरा नपुंसक जातिके बीचमे गणना होता है। ५२।

यह तिन जातिका हीराका बीचमे पुरुषजाति हीरा अति प्रशस्त और रसायन कार्य्यमे अति श्रेष्ठ; स्त्रीजाति हीरा देहमे शोभा देता है और स्त्रीगणको सुख देनेवाला और नपुंसकजाति हीरा वीर्य्यहानि, दुर्व्वल और अभिलाषको नाश करनेवाला है। ५३।

Distinction of Gender.

TRANSLATION.

51. Diamonds are divided into masculine, feminine, and neuter gender, according to character. Each class is distinguished by peculiar marks. A finely circular diamond, possessing happy signs, highly lustrous, large, and free from *rekhá, vindu,* &c., is masculine.

52. A six-cornered diamond marked with *rekhá, vindu,* &c., is feminine; and a very large triangular diamond is neuter.

53. Of these, the masculine kind is the best, and very useful in chemical operations. A feminine diamond brings grace, and is very auspicious to women, but a neuter diamond is destructive of energy, and brings weakness and disappointment.

হীরকের লিঙ্গভেদ।

অনুবাদ।

প্রকারভেদে হীরক পুরুষ, স্ত্রী ও নপুংসক এই তিন জাতীয় হইয়া থাকে, বিশেষ বিশেষ লক্ষণদ্বারা তাহা পরিজ্ঞাত হওয়া যায়। উত্তম গোলাকার, নানা শুভ লক্ষণাক্রান্ত, অতি তেজস্বী, আকারে বৃহৎ ও রেখাবিন্দু-বিবর্জিত হীরক পুরুষজাতিমধ্যে গণনীয়। ৫১।

রেখাবিন্দুবিশিষ্ট ও ষট্‌কোণযুক্ত হীরক স্ত্রীজাতিমধ্যে এবং ত্রিকোণসম্পন্ন ও অতি দীর্ঘাকার বজ্র নপুংসকজাতিমধ্যে গণ্য। ৫২।

এই তিন জাতির মধ্যে পুরুষজাতীয় হীরক অতি প্রশস্ত ও রসায়নকার্য্যে অতি শ্রেষ্ঠ; স্ত্রীজাতীয় হীরক দেহের লাবণ্য-বৃদ্ধিকারক ও রমণীগণের পক্ষে অতি সুখপ্রদ এবং নপুংসকজাতীয় হীরক বীর্য্যহানিকর, দুর্ব্বলকারক ও অভিলাষ-ধ্বংসকারী। ৫৩।

मूलम्।

स्त्रियः स्त्रीभ्यः प्रदातव्याः क्लीवं क्लीवे प्रयोजयेत्।
सर्व्वेभ्यः सर्व्वदा देयाः पुरुषा वीर्य्यवर्द्धनाः॥ ५४॥

रत्नमारणविधिः।

कुलत्थक्वाथेन माणिक्यं जयन्त्या मौक्तिकं तथा।
विद्रुमं क्षारवर्गेण तार्क्ष्यं गोदुग्धतस्तथा॥ ५५॥
पुष्परागस्य सन्धानैः कुलत्थक्वाथसंयुतैः।
तण्डुलीयजलैर्व्वज्रं नीलं नीलरसेन च।
रोचनाभिश्च गोमेदं वैदूर्य्यं त्रिफलाजलैः॥ ५६॥

तर्जमा।

स्त्रीजाति हीरा स्त्रीगणकों, नपुंसकजाति हीरा नपुंसककों और पुरुषजाति हीरा सबकों देना शुभजनक है। ५४।

रत्नका मारणेका उपाय कहते हैं।

अम्लरसके संयोगसे माणिक, जयन्तीपत्रके रससे मोति, खारसंयोगसे मुंगा और गौके दुग्धसे पान्ना शोधित होता है। ५५।

उर्द्दकी दालके क्वाथसे संयुक्त काञ्जिका संयोगसे पुखराज, छोटे चामलोनीके शाकके रससे हीरा, नीलके रससे नीला, गोरोचनासे गोमेद, आमला, हररा और वहेड़ा, यह तिनोके रससे लशुनिया संशोधित होता है। ५६।

TRANSLATION.

54. A feminine diamond is auspicious to women, a neuter diamond, to impotent people, while a masculine diamond is useful to all.

The Process of Refining Gems.

55. Acid water refines rubies; the juice of the *jayanti* leaf, pearls; ashes, *vidrumas* and the milk of cows, emeralds.

56. The gruel of *kulathya kaláya* refines the ruby; the juice of the little *natiyá* thorn, the diamond; blue water, the sapphire; the urine of cows, the *gomeda* (agate); and the water of *trifalá*, the *vaidurjya.*

অনুবাদ।

স্ত্রীজাতীয় হীরক স্ত্রীলোকদিগের, নপুংসকজাতীয় হীরক নপুংসকদিগের এবং পুরুষজাতীয় হীরক সকলের পক্ষে শুভজনক। ৫৪।

রত্নমারণবিধি।

অম্লরসসংযোগে মাণিক্য, জয়ন্তীপত্রের রসে মুক্তা, ক্ষারসংযোগে বিদ্রুম, গোদুগ্ধে মরকত শোধিত হয়। ৫৫।

কুলথ কলাইয়ের কাথসংযুক্ত কাঞ্জিক সংযোগে পুষ্পরাগ, ক্ষুদ্রনটিয়ার রসে হীরক, নীলের রসে ইন্দ্রনীল, গোরোচনায় গোমেদ এবং ত্রিফলাজলে বৈদূর্য্য সংশোধিত হয়। ৫৬।

कस्यचिन्मते।

मूलम्।

लकुचद्रवसंपिष्टशिलागन्धकतालकैः।
वज्रं विनान्यरत्नानि म्रियन्तेऽष्टपुटेन तु॥ ५७॥

कस्यचिन्मते।

स्वेदयेद्दोलिकायन्त्रे जयन्त्या स्वरसेन च।
माणिमुक्ताप्रवालादि यामैके शोधितं भवेत्॥ ५८॥

कस्यचिन्मते।

कुमार्य्या तण्डुलीयेन स्तन्येन च निषेचयेत्।
प्रत्येकं सप्तवारञ्च तप्ततप्तानि कृत्स्नशः॥ ५९॥
मौक्तिकानि प्रवालानि तथा रत्नान्यशेषतः।
क्षणात् विविधवर्णानि म्रियन्ते नात्र संशयः॥ ६०॥

किसको मतमे।

तर्जमा।

मादारके रस, मनःशिला, गन्धक और हरताल, यह चारोंको एकत्र करके उसमे, सवाय हीरा अन्य सब रत्नकों भिजायकरके आठ बेर सम्पुटित करके पाक करनेसे वह सब रत्न संशोधित होते है। ५७।

किसकों मतमे।

जयन्तीके रसमे मिश्रित करके एक पहर काल दोलिका यन्त्रमे (कोइ वस्तुको कापड़े मे बांधकरके उपर रसीसे झुलावे, तिसके तरे आगको धरवे, उससे वह जर जाय, वहकों दोलिका यन्त्र कहते हैं) पाक करनेसे माणिक, मोति और मुंगा आदि सब रत्न शुद्ध होते है। ५८।

किसकों मतमें।

घिउकुमारी, छोटे आमलोनी शाकके रस, स्तनका दुध, यह वस्तुके एक एक वस्तुसे सात सात बेर भिजायकरके सात सात बेर ताप देनेसे सब रत्न शोधित होते है।५९।६०।

TRANSLATION.

57. After mixing up (according to some) the juice of the *Mádára*, *Manahsilá*, sulpher, and *haritál*, one should boil them in *putpák* eight times: every other gem except the diamond is thus refined.

58. According to others, rubies, pearls, corals and other gems are refined by boiling them for a *prahara* in a vessel containing the juice of *jayantí*, hung up over a fire.

59—60. According to others, all gems are refined by steeping and boiling them thrice seven times respectively in the juice of *ghritakumárí*, little *natiyá* thorn, and the milk from human teats.

অনুবাদ।

কাহার মতে।

মাদারের রস, মনঃশিলা, গন্ধক ও হরিতালসংযোগে আট বার পুটপাকে পাক করিলে হীরক ভিন্ন অন্যান্য সমুদয় রত্ন পরিশোধিত হয়। ৫৭।

কাহার মতে।

জয়ন্তীরস মিশ্রিত করিয়া এক প্রহরকাল দোলিকা-যন্ত্রে (কোন বস্তু বস্ত্রাদি দ্বারা বদ্ধ করিয়া ঝুলাইয়া নিম্নে তাপ দেওয়াকে দোলিকা-যন্ত্র বলে) পাক করিলে মাণিক, মুক্তা ও প্রবালাদি রত্ন সমুদায় সংশোধিত হয়। ৫৮।

কাহার মতে।

ঘৃতকুমারী, ক্ষুদ্রনটিয়ার রস ও স্তনদুগ্ধ এই তিন দ্রব্যের প্রত্যেকেতে সাত বার করিয়া ভিজাইয়া সাত বার করিয়া তাপ দিলে সমুদায় রত্নই সংশোধিত হয়। ৫৯। ৬০।

रत्नानां साधारणगुणाः।

मूलम्।

मुक्ताविद्रुमवज्रेन्द्रवैदूर्य्यस्फटिकादिकं।
मणिरत्नं सरं सर्व्वं कषायं स्वादु शीतलं॥ ६१॥

माणिक्यस्य विशेषगुणाः।

माणिक्यं मधुरं स्निग्धं मरुत्पित्तप्रणाशनं
रत्नप्रयोगे विख्यातं रसायनकरं परं॥ ६२॥

मौक्तिकस्य विशेषगुणाः।

मौक्तिकञ्च मधुरं सुशीतलं
दृष्टिरोगशमनं विषापहं।
राजयक्ष्मपरिकोपनाशनं
क्षीणवीर्य्यबलपुष्टिवर्द्धनं॥ ६३॥

रत्नसमुदायके साधारण गुण कहते हैं।

तर्जमा।

मोति, मुंगा, हीरा, नीलम, लशुनिया और स्फटिक आदि सब रत्न दास्तकारक, कषायरस, स्वादु और शीतल है। ६१।

माणिकका विशेष गुण कहते हैं।

रत्नतत्वमे जाना जाता है, की माणिक मधुररस, शीतल, वायुपित्तका नाश करनेवाला और रसायनमे अति प्रशस्त है। ६२।

मोतिका विशेष गुण कहते हैं।

मोति मधुररस, अतिशीतल, नेत्ररोगका, विषका, यक्ष्मा रोगका, नाश करनेवाला और दुर्ब्बल शरीरको वीर्य्य, बल और पुष्टि देते हैं। ६३।

TRANSLATION.

General Properties of Gems, according to Sanskrit Medical Science.

61. Pearl, coral, diamond, sapphire, the cat's-eye, crystal and other gems are laxative, astringent in taste, palateable and cool.

Particular Properties of the Ruby.

62. The Science of Gems has it that ruby is sweet, cool, specific for imperfect oxidation and biliousness, and very valuable in chemical operations.

Particular Properties of the Pearl.

63. The Pearl is sweet in taste, very cool, and specific for eye-diseases, cures poisoning and atrophy, and brings strength and vigor to weak limbs.

অনুবাদ।

সংস্কৃত বৈদ্যক শাস্ত্রমতে রত্নসমুদায়ের সাধারণ গুণ।

মুক্তা, বিদ্রুম, হীরক, ইন্দ্রনীল, বৈদূর্য্য ও স্ফটিকাদি সমুদায় রত্নই সারক, কষায়, স্বাদু ও শীতল। ৬১।

মাণিক্যের বিশেষ গুণ।

রত্নতত্ত্বে পরিজ্ঞাত হওয়া যায় যে, মাণিক্য মধুর, স্নিগ্ধ, বায়ুপিত্তনাশক এবং রসায়নে অতি প্রশস্ত। ৬২।

মৌক্তিকের বিশেষ গুণ।

মুক্তা মধুর, অত্যন্ত শীতল, চক্ষুরোগনাশক, বিষাপহ, রাজযক্ষ্মা রোগের বিশেষ উপকারী এবং ক্ষীণ ব্যক্তিদিগের বীর্য্য, বল ও পুষ্টিবর্দ্ধন করে। ৬৩।

मूलम्।

गोमेदस्य विशेषगुणाः।

गोमेदोऽम्ल उष्णश्च वातकोपविकारनुत्।
दीपनः पाचनश्चैव धृतोऽयं पापनाशनः॥ ६४॥

पुष्परागस्य विशेषगुणाः।

पुष्परागोऽम्लः शीतश्च वातजिद्दीपनः परः।
यशः श्रियश्च प्रज्ञाञ्च धारणात् कुरुते नृणां॥ ६५॥

प्रवालस्य विशेषगुणाः।

प्रवालो मधुरश्चाम्लः कफपित्तादिदोषनुत्।
वीर्यप्रकान्तिकरः स्त्रीणां धृतो मङ्गलदायकः॥ ६६॥

तर्जमा।

गोमेदका विशेष गुण कहते हैं।

गोमेद मणि अम्लरस, शरीरको ताप देनेवाला, वायुके जो कोप, तिसको नाश करता है, उदराग्निका वृद्धि, अन्नको परिपाक करनेवाला और धारण किहेपर पापनाश होता है। ६४।

पुखराजका विशेष गुण कहते हैं।

पुखराज अम्लरस, शीतल, वायुका नाश, अग्निका वृद्धि करनेवाला और धारण किहेपर यश, लक्ष्मी, अभिज्ञता लाभ होता है। ६५।

मुंगाका विशेष गुण कहते हैं।

मुंगा अम्लमधुररस, कफपित्तदोषका नाश करनेवाला, वलकारी, शरीरके शोभा देनेवाला और धारण करनेसे स्त्रीजनको मङ्गल देता है। ६६।

TRANSLATION.

Particular Properties of the Zircon.

64. The Zircon is sour, heating, and curative of unhealthy oxidation, sharpens the appetite, helps digestion, and takes away sin.

Particular Properties of the Topaz.

65. The Topaz is sour, cool, and curative of abnormal oxidation, causes appetite, and brings fame, wealth and wisdom.

Particular Properties of the Coral.

66. The Coral is sour, sweet, specific for cold and biliousness, nutritious, and grace-imparting; and the wearing of it is very beneficial to women.

অনুবাদ।

গোমেদের বিশেষ গুণ।

গোমেদ মণি অম্লরস, উষ্ণকারক, বায়ুকোপবিনাশক, জঠরাগ্নির উদ্দীপক, পরিপাককারক এবং ধারণে পাপ-নাশক। ৬৪।

পুষ্পরাগের বিশেষ গুণ।

পুষ্পরাগ অম্লরস, শীতল, বায়ুনাশক, অগ্নি-বৃদ্ধিকারক এবং ধারণে যশ, লক্ষ্মী, অভিজ্ঞতা প্রদান করে। ৬৫।

প্রবালের বিশেষ গুণ।

প্রবাল অম্লমধুররস, কফপিত্তদোষনাশক, বলকারী, কান্তিপ্রদ এবং ধারণে স্ত্রীলোকদিগের পক্ষে অতি মঙ্গল-দায়ক। ৬৬।

मूलम्।

वज्रस्य विशेषगुणाः।

वज्रन्तु षड्रसोपेतं सर्व्वरोगापहारकं।
सर्व्वाघशमनं सौख्यं देहदार्ढ्यं रसायनं। ६७।

इन्द्रनीलस्य विशेषगुणाः।

नीलः सतिक्तकोष्णश्च कफपित्तानिलापहः।
यो धृतस्तु शरीरस्य शौरिमङ्गलदायकः। ६८।

राजवर्त्तस्य विशेषगुणाः।

राजवर्त्तो मृदुः स्निग्धः शिशिरः पित्तनाशनः।
सौभाग्यं कुरुते नृणां भूषणेषु प्रयोजितः। ६९।

तर्जमा।

हीरेका विशेष गुण कहते हैं।

हीरा मधुर आदि छप्रकारको जो रस, तेहकरके युक्त है, सम्पूर्ण रोग और सब प्रकारका अजीर्ण दोषका नाश करता है, सब प्रकारका सुख देता है, शरीरके दृढ़ता करते हैं और रसायनमे अति उत्तम। ६७।

नीलाका विशेष गुण कहते हैं।

नीला तीतरस, उष्ण, कफ, पित्त और वायु, यह तिनोका नाश करता है, धारण किहेपर शनिका दोषका नाश करता है। ६८।

राजवर्त्तका विशेष गुण कहते हैं।

राजवर्त्त मणि कोमल, स्निग्ध, शीतल, पित्तका नाश करनेवाला और भूषणके सहित अङ्गमे धारण किहेपर सब मनुष्यके सौभाग्य वृद्धि करता है। ६९।

TRANSLATION.

Particular Properties of the Diamond.

67. The Diamond combines all the six tastes, cures every kind of disease, is good in indigestion, is a blessing, brings robustness, and is very useful in chemical operations.

Particular Properties of the Sapphire.

68. The Sapphire is bitter, warm and good in cold and biliousness, and alleviates the rage of *sani** when worn.

Particular Properties of the Lapis lazuli.

69. The Lapis lazuli is tender, deliciously cool, and curative of biliousness, and is auspicious.

অনুবাদ।

হীরকের বিশেষ গুণ।

হীরক মধুরাদিষড়্রসযুক্ত, সর্ব্বরোগবিনাশক, সর্ব্বপ্রকার অজীর্ণদোষশমনকারী, সর্ব্বসুখপ্রদ, দেহের দৃঢ়তাসম্পাদক এবং রসায়নে অতি শ্রেষ্ঠ। ৬৭।

ইন্দ্রনীলের বিশেষ গুণ।

ইন্দ্রনীল তিক্তরস, উষ্ণ, কফপিত্তবায়ুনাশক এবং অঙ্গে ধৃত হইলে শনির কোপ প্রশমিত হয়। ৬৮।

রাজবর্ত্তের বিশেষ গুণ।

রাজবর্ত্ত কোমল, স্নিগ্ধ, শীতল, পিত্তনাশক এবং ভূষণের সহিত পরিহিত হইলে মনুষ্যগণের সৌভাগ্য বৃদ্ধি করে। ৬৯।

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* One of the stars influencing men's destinies. The astral influence is still undoubtingly believed in by the Hindus.

मूलम्।

मरकतस्य विशेषगुणाः।

मणिर्मरकतं शीतं विषघ्नं मधुरं सरं।
आमपित्तहरं रुच्यं पुष्टिदं भूतनाशनं॥ ७०॥

वैदूर्यस्य विशेषगुणाः।

वैदूर्यमुष्णमम्लञ्च कफमारुतनाशनं।
गुल्मशूलप्रशमनं भूषितञ्च शुभावहं॥ ७१॥

सूर्यकान्तस्य विशेषगुणाः।

सूर्यकान्तो भवेदुष्णो निर्मलश्च रसायनः।
वातश्लेष्महरो मेध्यः पूजनाद्रवितुष्टिदः॥ ७२॥

तरजमा।

पान्नेका विशेष गुण कहते हैं।

पान्ना शीतल, विषका नाश करनेवाला, मधुररस, दास्त, अजीर्ण और पित्तका नाश, भोजनमे रुचि, शरीरके पुष्टि करनेवाला और अङ्गमे धारण किहेपर पिशाचकी भय छुटते है। ७०।

लशुनियेका विशेष गुण कहते हैं।

लशुनिया उष्ण, अम्लरस, कफ और बातका नाश करनेवाला, शूल और गुल्म रोगमे बड़ा उत्तम औषध है और भूषणके सहित अङ्गमे धारण किहेपर अति शुभ फल देता है। ७१।

सूर्य्यकान्तके विशेष गुण कहते हैं।

सूर्य्यकान्त मणि उष्ण, निर्म्मल, रसायनकार्य्यमे अति प्रशस्त, वात और श्लेष्माका नाश करनेवाला, अति पवित्र और सूर्य्य को तुष्टि देता है। ७२।

TRANSLATION.

Particular Properties of the Emerald.

70. The Emerald is cool, good in poisoning, sweet and purgative, helps digestion, cures biliousness, removes disrelish, is nutritious, and wards off spectral influence.

Particular Properties of the Cat's-eye.

71. The Cat's-eye is warm, sour and curative of cold, imperfect oxidation, chronic derangements of the spleen and colic, and is generally auspicious when worn.

Particular Properties of the Sun-stone.

72. The Sun-stone is warm, flawless, good in cold and in defective oxidation, and sacred; it is an *elixir vitæ*, and is the delight of the Sun.

অনুবাদ।

মরকতের বিশেষ গুণ।

মরকত শীতল, বিষঘ্ন, মধুররস, বিরেচক, অজীর্ণনাশক, পিত্তঘ্ন, রুচিজনক, শরীরের পুষ্টিকারক এবং অঙ্গে ধৃত হইলে পিশাচের ভয় নিবারিত হয়। ৭০।

বৈদূর্য্যের বিশেষ গুণ।

বৈদূর্য্য উষ্ণ, অম্লরস, কফবাতনিবারক, গুল্ম ও শূল রোগের মহৌষধি এবং ভূষণের সহিত অঙ্গে ধৃত হইলে শুভ ফল প্রদান করে। ৭১।

সূর্য্যকান্তের বিশেষ গুণ।

সূর্য্যকান্ত মণি উষ্ণ, নির্ম্মল, রসায়ন, বাতশ্লেষ্মহর, অতি পবিত্র এবং সূর্য্যের তুষ্টিপ্রদ। ৭২।

मूलम्।

चन्द्रकान्तस्य विशेषगुणाः।

चन्द्रकान्तस्तु शिशिरः स्निग्धः पित्तास्रदाहनुत्।
शिवप्रीतिकरः स्वच्छो ग्रहालक्ष्मीविनाशनः॥ ७३॥

स्फटिकस्य विशेषगुणाः।

स्फटिकः सौम्यवीर्य्यः स्यात् पित्तदाहार्त्तिशोषनुत्।
तस्याक्षमालाजपतां धत्ते कोटिगुणं फलं॥ ७४॥

वैक्रान्तस्य विशेषगुणाः।

वज्राभावे तु वैक्रान्तं रसवीर्य्यादिके समं।
क्षयकुष्ठविषघ्नञ्च पुष्टिदं सुरसायनं॥ ७५॥

तर्जमा।

चन्द्रकान्त मणिका विशेष गुण कहते हैं।

चन्द्रकान्तमणि शीतल, स्निग्ध, रक्तपित्तका नाश करनेवाला, निर्म्मल, महादेवको प्रसन्न करनेवाला, अङ्गमे धारण किहेपर ग्रहका दोष और दारिद्र्यका नाश करता है।७३।

स्फटिकका विशेष गुण कहते हैं।

स्फटिकमणि बल करनेवाला, पित्त, दाह, व्याधि, फुला, यह सबका नाश करनेवाला, अन्य मालासे जप किहें जेतना फल है, उससे कोटिगुण अधिक फल स्फटिक मणिके मालासे जप किहेंसे होता है। ७४।

वैक्रान्तका विशेष गुण कहते हैं।

वैक्रान्तमणि क्षयरोग, कुष्ठव्याधि और विषदोष, यही तिनोंका नाश करनेवाला, जेह औषधमे हीरा देनेको लिखते हैं, तिसमे जो हीरा ना मिले, तो वैक्रान्त मणि देना चाहिये। ७५।

TRANSLATION.

Particular Properties of the Chandrakánta.

73. The *Chandrakánta* is cool and cooling, and cures hæmorrhage from the nose and mouth, is transparent, very much liked by *Mahádeva*, and, when worn, removes 'chill poverty' and baneful astral influences.

Particular Properties of Crystal.

74. The Crystal gives strength and cures biliousness, morbid heat and fistula. Its rosary is infinitely more efficacious than any other.

Particular Properties of Vaikránta.

75. The *Vaikránta* is specific for consumption, leprosy and poisoning. It may enter into medicines as a substitute for diamond, inasmuch as it is fully equal to the latter in producing energy.

অনুবাদ।

চন্দ্রকান্তের বিশেষ গুণ।

চন্দ্রকান্ত শীতল, স্নিগ্ধ, রক্তপিত্তবিনাশক, স্বচ্ছ, মহাদেবের প্রীতিপ্রদ এবং অঙ্গে ধৃত হইলে গ্রহবৈগুণ্য ও দারিদ্র্যদোষ নাশ করে। ৭৩।

স্ফটিকের বিশেষ গুণ।

স্ফটিক বলকারক, পিত্ত, দাহ, ব্যাধি ও শোথ ইহাদিগের নাশকারী, অন্য কোন বস্তুর মালাতে কোন দেবতার জপ করিলে যে ফল লাভ হয়, স্ফটিকের মালা জপে তদপেক্ষা কোটি গুণ ফল লাভ হইয়া থাকে। ৭৪।

বৈক্রান্তের বিশেষ গুণ।

বৈক্রান্ত মণি ক্ষয়রোগ, কুষ্ঠ ও বিষদোষ এই তিনেরই নাশক, হীরকের অভাবে ঔষধে বৈক্রান্ত ব্যবহৃত হইতে পারে, যেহেতু বৈক্রান্ত মণি রসবীর্য্যাদিতে হীরকের সমান। ৭৫।

मूलम्।

वैक्रान्तं वज्रवच्छोध्यं नीलं श्वेतञ्च लोहितं।
भस्मीभूतस्य वैक्रान्तं वज्रस्थाने नियोजयेत् ॥ ७६ ॥

ग्रहाणां ज्योतिःशास्त्रसम्मत रत्नपीठनिर्णयः।

पाद्मरागो दिनेशस्य चान्द्रकान्तो विधोरपि।
राहोर्मारकतः पीठः शनेर्नीलसमुद्भवः ॥ ७७ ॥
गोमेदकस्तु सौम्यस्य स्फाटिकस्तु बृहस्पतेः।
शुक्रस्य वैदूर्य्यभवः प्रावालो मङ्गलस्य हि ॥ ७८ ॥

तर्जमा।

नीला, उज्वर और लाल, यही तिनो रङ्गका वैक्रान्त-मणि हीराके समान शोधित और शोधित वैक्रान्त हीराकी प्रतिनिधि होता है। ७६।

ज्योतिःशास्त्रकी मतके अनुसार ग्रहगणकों रत्नका पीठनिर्णय कहते हैं।

सूर्य्यकी माणिकका, चन्द्रकी चन्द्रकान्तका, राहुकी पान्नेका, शनिकी नीलाका, बुधकी गोमेदका, बृहस्पतिकी स्फटिकका, शुक्रकी लशुनियाका और मङ्गलकी मुंगाका पीठ शास्त्रमे लिखा है। ७७। ७८।

TRANSLATION.

76. A blue, a white or a red *Vaikránta* is refined like a diamond; and when refined, may serve as a substitute for the latter.

THE VIEWS OF THE SANSKRIT ASTROLOGERS ON GEMS.

The Seats of the Grahas determined.

77-78. The seat of the Sun is the ruby; that of the Moon, the *Chandrakánta*; that of Ráhu, the emerald; that of Sani, the sapphire; that of Budha, the zircon; that of Vrihaspati, the crystal; that of Sukra, the cat's-eye; and finally that of Mangala, the coral;—so says the Sástra.

অনুবাদ।

নীল, শ্বেত ও লোহিত বর্ণের বৈক্রান্ত হীরকের ন্যায় শোধনীয় এবং শোধিত বৈক্রান্ত হীরকের প্রতিনিধি-স্থানীয়। ৭৬।

জ্যোতিঃশাস্ত্রের মতে গ্রহগণের রত্ন সম্বন্ধীয় পীঠ অর্থাৎ আসননির্ণয়।

সূর্য্যের পদ্মরাগময়, চন্দ্রের চন্দ্রকান্তময়, রাহুর মরকত-ময়, শনির ইন্দ্রনীলময়, বুধের গোমেদময়, বৃহস্পতির স্ফটিকময়, শুক্রের বৈদূর্য্যময় এবং মঙ্গলের প্রবালময় পীঠ শাস্ত্রে নির্দ্দিষ্ট আছে। ৭৭। ৭৮।

मूलम्।

विगुणग्रहाणां रत्नदानविधिः।

माणिक्यं तरणेः सुजात्यममलं मुक्ताफलं शीतगो-
र्माहेयस्य च विद्रुमो निगदितः सौम्यस्य गारुत्मतं।
देवेज्यस्य च पुष्परागमसुराचार्य्यस्य वज्रं शने-
र्नीलं निर्म्मलमन्ययोश्च गदिते गोमेदवैदूर्य्यके॥ ७९॥

विगुणग्रहाणां रत्नधारणविधिः।

वैदूर्य्यं विगुणे सूर्य्ये नीलञ्च मृगलाञ्छने।
आवनेये च माणिक्यं पद्मरागं शशाङ्कजे॥ ८०॥
गुरौ मुक्ता भृगौ वज्रं शनौ नीलं शुभं विदुः।
राहौ गोमेदकं धार्य्यं केतौ मरकतं तथा॥ ८१॥

तर्जमा।

ग्रहोंके विगुण होनेसे रत्नदानविधि कहते हैं।

सूर्य्य आवल भये पर निर्द्दोष माणिक, चन्द्र आवल भये पर उत्तम मोति, मङ्गल आवल भये पर मुंगा, बुध आवल भये पर पान्ना, वृहस्पति आवल भये पर पुखराज, शुक्र आवल भये पर हीरा शनि आवल भये पर नीला, राहु आवल भये पर गोमेद और केतु आवल भये पर लशुनिया देना चाहिये। ७९।

ग्रहके आवल भये पर रत्नोंका धारण कहते हैं।

सूर्य्य आवल भये पर लशुनिया, चन्द्र आवल भये पर नीला, मङ्गल आवल भये पर माणिक, बुध आवल भये पर पद्मराग, वृहस्पति आवल भये पर मोति, शुक्र आवल भये पर हीरा, शनि आवल भये पर महानील, राहु आवल भये पर गोमेद और केतु आवल भये पर पान्ना धारण करणा चाहिये। ८०। ८१।

TRANSLATION.

Ill Stars and how to propitiate them by bestowal of Gems.

79. When the Sun is hostile, a pure ruby; when the Moon, a good pearl; when Mangal, a coral; when Budha, the emerald; when Vrihaspati, the topaz; when Sukra, the diamond; when Sani, the sapphire; when Ráhu, the zircon; and when Ketu, the cat's-eye, should be given.

What Gems should be worn to ward off evil Astral Influences.

80—81. If the Sun is adverse, the cat's-eye; if the Moon, the sapphire; if Mangala, the ruby; if Budha, the ruby too; if Vrihaspati, the pearl; if Sukra, the diamond; if Sani, the *mahánila;* if *Ráhu*, the zircon; and if Ketu, the emerald, should be worn.

অনুবাদ।

যে গ্রহ বিগুণ হইলে যে রত্ন দান করিতে হয় তাহার বিবরণ।

সূর্য্য বিগুণ হইলে সুজাত মাণিক্য, চন্দ্র বিগুণ হইলে উত্তম মুক্তা, মঙ্গল বিগুণ হইলে বিদ্রুম, বুধ বিগুণ হইলে মরকত, বৃহস্পতি বিগুণ হইলে পুষ্পরাগ, শুক্র বিগুণ হইলে বজ্র, শনি বিগুণ হইলে ইন্দ্রনীল, রাহু বিগুণ হইলে গোমেদ এবং কেতু বিগুণ হইলে বৈদূর্য্য দান করা কর্ত্তব্য। ৭৯।

যে গ্রহ বিরূপ হইলে যে রত্ন ধারণ করিতে হয় তাহার বিবরণ।

সূর্য্য বিরূপ হইলে বৈদূর্য্য, চন্দ্র বিরূপ হইলে ইন্দ্রনীল, মঙ্গল বিরূপ হইলে মাণিক্য, বুধ বিরূপ হইলে পদ্মরাগ, বৃহস্পতি বিরূপ হইলে মুক্তা, শুক্র বিরূপ হইলে হীরক, শনি বিরূপ হইলে মহানীল, রাহু বিরূপ হইলে গোমেদ এবং কেতু বিরূপ হইলে মরকত ধারণ করা উচিত। ৮০। ৮১।

मूलम्।

आदित्यादिदशाजानां रत्नालङ्कारनिर्णयः।

पद्मरागश्च वज्रश्च विद्रुमो गोमेदस्तथा।
मुक्ता वैदूर्य्यं नीलञ्च तथा मरकतं क्रमात्।
आदित्यादिदशाजानां सर्व्वसम्पत्तिदायकं॥ ८२॥

राज्ञां पीठनिर्णयः।

यो यस्य हि दशाजातः पीठस्तस्य हि तन्मयः।
स्फाटिकस्तु महीन्द्राणां सर्व्वेषामेव युज्यते॥ ८३॥

तरजमा।

सूर्य्य आदि ग्रहकी दशामे जात मनुष्यकी भूषणका वर्णन करते हैं।

सूर्य्यकी दशामे उत्पन्न मनुष्यकों पद्मरागका, चन्द्रकी दशामे उत्पन्न मनुष्यकों हीराका, मङ्गलकी दशामे उत्पन्न मनुष्यकों मुंगाका, बुधकी दशामे उत्पन्न मनुष्यकों गोमेदका, दृहस्पतिकी दशामे उत्पन्न मनुष्यकों मोतिका, शुक्रकी दशामे उत्पन्न मनुष्यकों लशुनियाका, शनिकी दशामे उत्पन्न मनुष्यकों नीलाका और राहुकी दशामे उत्पन्न मनुष्यकों पान्नेका भूषण धारण करणा चाहिये। ८२।

राजाको पीठनिर्णय करते हैं।

राजाकी जन्म समयमे जिस ग्रहकी दशा होये, उस ग्रहका शास्त्रमे जो रत्नका पीठ कहते हैं, यही सब रत्नका पीठ सब राजाकोंभी करणा चाहिये, या स्फटिक मणिका पीठ सबकों शुभजनक है। ८३।

TRANSLATION.

What jewelled Ornaments should be worn for the above purpose.

82. When the Sun is evil, the ruby; when the Moon, the diamond; when Mangala, the coral; when Budha, the zircon; when Vrihaspati, the pearl; when Sukra, the cat's-eye; when Sani, the sapphire; and when Ráhu, the emerald, should be used with ornaments.

The Seats of Kings determined.

83. THE seat of the *graha* under whose influence a king is born, is also his seat; and a crystal seat is good for all.

অনুবাদ।

সূর্য্যাদির দশাজাত ব্যক্তিবর্গের রত্নালঙ্কারনির্ণয়।

সূর্য্যের দশাজাত ব্যক্তির পদ্মরাগ, চন্দ্রের দশাজাত ব্যক্তির হীরক, মঙ্গলের দশাজাত ব্যক্তির বিদ্রুম, বুধের দশাজাত ব্যক্তির গোমেদ, বৃহস্পতির দশাজাত ব্যক্তির মুক্তা, শুক্রের দশাজাত ব্যক্তির বৈদূর্য্য, শনির দশাজাত ব্যক্তির ইন্দ্রনীল এবং রাহুর দশাজাত ব্যক্তির মরকত দ্বারা নির্ম্মিত অলঙ্কার ধারণ বিধেয়। ৮২।

রাজাদিগের পীঠনির্ণয়।

যে রাজা যে গ্রহের দশাতে জন্ম পরিগ্রহ করেন, সেই গ্রহের যে রত্নের পীঠ নির্দ্দিষ্ট হইয়াছে, রাজারও সেই রত্নের পীঠ হওয়া আবশ্যক, অথবা স্ফটিকের পীঠ সকলের পক্ষেই শুভজনক। ৮৩।

मूलम्।

अभिषेके च यात्रायामुत्सवे जयकर्म्मणि।
अयस्कान्तोपघटितः संग्रामे पीठ इष्यते॥ ८४॥
गरुड़ोद्गाररचिते वर्षासु नृपतिर्वसेत्।
शुद्धरत्नमयं पीठं भजते घनगर्जिते॥ ८५॥

राज्ञां सिंहासननिर्णयः।

राज्ञां वरासनं नाम श्रीसिंहासनमुच्यते।
पद्मः शङ्खो गजो हंसः सिंहो भृङ्गो मृगो हयः॥ ८६॥

तरजमा।

अभिषेक, यात्रा, जयकर्म्म और संग्राममे अयस्कान्तसे बनाया पीठ इन सबमे चाहिये। ८४।

राजालोग वर्षाकालमे पान्नाके बनाया पीठके उपर और जिस समयमे मेघ गर्ज्जे, उस समयमे विशुद्ध मणिका बनाया पीठके उपर बैठे। ८५।

राजोंके सिंहासननिर्णय कहते हैं।

राजालोग सभाके बीचमे जिस सिंहासनपर बैठे, उसको श्रीसिंहासन कहते हैं। यही सिंहासन आठ प्रकारका होता है। जैसा पद्मसिंहासन, शङ्खसिंहासन, गजसिंहासन, हंससिंहासन, सिंहसिंहासन, भृङ्गसिंहासन, मृगसिंहासन और हयसिंहासन। ८६।

TRANSLATION.

84. In coronation, in setting out on a journey, in victory, and in war, a seat of loadstone should be used.

85. In the rainy season, kings should use seats of emeralds; and when the clouds begin to roar, they should sit on seats of pure gems.

The Thrones of Kings determined.

86. The magnificent seat on which a king sits, is called the *Srīsinhásana*. There are eight kinds of it:—*viz.*, *Padma-sinhásana* (Lotus-throne), *Sankha-sinhásana* (Conch-throne), *Gaja-sinhásana* (Elephant-throne), *Hansa-sinhásana* (Swan-throne), *Sinhasinhásana* (Lion-throne), *Vringa-sinhásana* (Beetle-throne), *Mriga-sinhásana* (Deer-throne), and *Hayasinhásana* (Horse-throne).

অনুবাদ।

অভিষেকসময়ে, যাত্রাকালে, জয়কর্ম্মে এবং সংগ্রামে অয়স্কান্তনির্ম্মিত পীঠ ব্যবহার্য্য। ৮৪।

নৃপতিগণ বর্ষাকালে মরকতময় পীঠ ব্যবহার করিবেন, এবং যে সময়ে মেঘগর্জ্জন আরম্ভ হইবে, তখন বিশুদ্ধ রত্নময় পীঠে উপবেশন করিবেন। ৮৫।

রাজাদিগের সিংহাসননির্ণয়।

রাজারা যে শ্রেষ্ঠ আসনে উপবেশন করিয়া থাকেন, তাহাকে শ্রীসিংহাসন বলে। সেই সিংহাসন পদ্মসিংহাসন, শঙ্খসিংহাসন, গজসিংহাসন, হংসসিংহাসন, সিংহসিংহাসন, ভৃঙ্গসিংহাসন, মৃগসিংহাসন ও হয়সিংহাসন, এই অষ্টবিধ হইয়া থাকে। ৮৬।

मूलम्।

अष्टौ सिंहासनानीति नीतिशास्त्रविदो विदुः।
आदित्यादिदशाजानां भूपतीनां यथाक्रमं॥ ८७॥

पद्मसिंहासनं।

गम्भारीकाष्ठघटितं पद्ममालोपचित्रितं।
पद्मरागविचित्राङ्गं शुद्धकाञ्चनसम्वृतं॥ ८८॥

तरजमा।

नीतिशास्त्रके जाननेवाले पण्डित लोग कहते हैं, की सूर्य्य आदि आठ ग्रहका दशामे जात राजालोगके यही आठ प्रकारका सिंहासन क्रम क्रमसे शुभजनक है; अर्थात् सूर्य्यकी दशामे जन्म भये पर पद्मसिंहासन, चन्द्रकी दशामे जन्म भये पर शङ्खसिंहासन, मङ्गलकी दशामे जन्म भये पर गजसिंहासन, बुधकी दशामे जन्म भये पर हंससिंहासन, वृहस्पतिकी दशामे जन्म भये पर सिंहसिंहासन, शुक्रकी दशामे जन्म भये पर भृङ्गसिंहासन, शनिकी दशामे जन्म भये पर मृगसिंहासन और राहुकी दशामे जन्म भये पर हयसिंहासनके उपर उपवेशन करणा चाहिये। ८७।

पद्मसिंहासनका विवरण कहते हैं।

जो सिंहासन गम्भारीकाठके बनाये, पद्ममाला और पद्मरागमणिकरके चित्र करणा, आच्छे सोनेसे आच्छादित करणा। ८८।

TRANSLATION.

87. In the opinion of the authorities, these eight kinds of thrones are respectively auspicious to kings born under the eight astral influences;—that is, if a king is born under the influence of the Sun, the Lotus; if of the Moon, the Conch; if of *Mangala*, the Elephant; if of *Budha* the Swan; if of *Vrihaspati*, the Lion; if of *Sukra*, the Bee; if of *Sani*, the Deer; if of *Ráhu*, the Horse throne, should be used.

The Lotus Throne.

88. THE throne which is made of *gámbhári* wood, which is mounted with pure gold, which is decorated with lotus garlands and rubies:

অনুবাদ।

নীতিশাস্ত্রবিৎ পণ্ডিতেরা বলেন, সূর্য্যাদি অষ্ট গ্রহের দশাজাত রাজগণের পক্ষে এই অষ্টবিধ সিংহাসন ক্রমান্বয়ে শুভজনক; অর্থাৎ সূর্য্যের দশায় জন্ম হইলে পদ্মসিংহাসন, চন্দ্রের দশায় জন্ম হইলে শঙ্খসিংহাসন, মঙ্গলের দশায় জন্ম হইলে গজসিংহাসন, বুধের দশায় জন্ম হইলে হংসসিংহাসন, বৃহস্পতির দশায় জন্ম হইলে সিংহসিংহাসন, শুক্রের দশায় জন্ম হইলে ভৃঙ্গসিংহাসন, শনির দশায় জন্ম হইলে মৃগসিংহাসন এবং রাহুর দশায় জন্ম হইলে হয়-সিংহাসনে উপবেশন করা কর্ত্তব্য। ৮৭।

পদ্মসিংহাসন।

যে সিংহাসন গম্ভারীকাষ্ঠগঠিত, পদ্মমালা ও পদ্ম-রাগ মণিতে বিচিত্রিত, বিশুদ্ধ কাঞ্চনে আচ্ছাদিত। ৮৮।

मूलम्।

चरणाग्रे पद्मकोषाः पद्मरागविचित्रिताः।
दिग्ध्वष्टौ पुत्त्रिका राजद्वादशाङ्गुलिसम्मिताः॥ ८९॥
राजासने चतस्रश्च एवं द्वादश पुत्त्रिकाः।
रत्नैश्च नवभिः कार्य्यं निर्म्माणं चान्तरान्तरा॥ ९०॥
रक्तवस्त्रावृतं ह्येतत् पद्मसिंहासनं मतं।
अधोषित्वा नरपतिः प्रतापमतिविन्दति॥ ९१॥

शङ्खसिंहासनं।

भद्रेन्द्रकाष्ठघटितं शङ्खमालोपशोभितं।
शुद्धस्फटिकचित्राङ्गं शुद्धरूप्योपशोभितं॥ ९२॥
चरणाग्रे शङ्खनाभिपुत्त्रिकाः सप्तविंशतिः।
स्थाने स्थाने विधातव्याः शुद्धस्फटिकसंस्कृताः।
शुक्लपट्टावृतं ह्येतत् शङ्खसिंहासनं मतं॥ ९३॥

तर्जमा।

जिस सिंहासनके छोंके पद्मरागमणिकरके बनाये कमल-कलिका, जिसके आठो दिशामे राजाके बारे अङ्गुलिपरिमित आठ पुत्तलिका ८९।

सिंहासनमे चार पुत्तलिका, यह प्रकारसे बारे पुत्तलिका-युक्त और जिसका माझे माझे नौरत्नका निर्म्माणकौशल देखते भये। ९०।

जिस सिंहासन लालकापड़से आच्छादित करणा, तिसके पद्मसिंहासन बोला जाता है, जो राजा यह प्रकारका सिंहासनमे बैठे, सो अतिप्रतापी होता है। ९१।

शङ्खसिंहासनका विवरण कहते हैं।

जो सिंहासन इन्द्रकाष्ठके बनावना, शङ्खकी मालासे शोभित करणा, सुन्दर स्फटिकमणि और सुन्दर चांदीसे चित्रित करणा, जिसको चरणकी तरे स्थान स्थानमे शङ्खनाभिका बनावना सात्ताइश पुत्तलिका करके युक्त और उज्जर पट्टवस्त्रकरके आच्छादित करणा, तिसको शङ्खसिंहासन बोलते है। ९२। ९३।

TRANSLATION.

89-90-91. At the foot of which there is a *padmakosha* ornamented with rubies, at the eight sides of which there are as many figures, each measuring the king's twelve fingers, which, has four figures in it, which is exquisitely embossed with the nine gems, and which is covered with a scarlet cloth, is called a Lotus-throne. Kings, sitting on it, attain great power.

The Conch Throne.

92-93. THAT throne which is composed of *vadrendra* wood, which is decorated with chains of conch, which is inlaid with pure crystal and silver, the fore-parts of whose feet are partly made of conch and embellished with pure crystal, which contains twenty-seven figures, and which is covered with a white silken cloth, is called a Conch-throne.

অনুবাদ।

যাহার চরণোপান্তে পদ্মরাগবিচিত্রিত পদ্মকোষ, যাহার আট দিকে রাজার দ্বাদশ-অঙ্গুলি-পরিমিত আটটী পুত্তলিকা। ৮৯।

সিংহাসনে চারিটী পুত্তলিকা, এইরূপে দ্বাদশটী পুত্তলিকাবিশিষ্ট এবং যাহার মধ্যে মধ্যে নবরত্নের নির্ম্মাণকৌশল লক্ষিত হয়। ৯০।

যাহা রক্তবস্ত্রে আবৃত, তাহাকে পদ্মসিংহাসন বলে, রাজগণ এইপ্রকার সিংহাসনে উপবেশন করিয়া অত্যন্ত প্রতাপশালী হন। ৯১।

শঙ্খসিংহাসন।

যে সিংহাসন ভদ্রেন্দ্র (উত্তম কুরুচী) কাষ্ঠনির্ম্মিত, শঙ্খমালাতে শোভিত, বিশুদ্ধ স্ফটিক ও বিশুদ্ধ রৌপ্যে বিচিত্রিত, যাহার চরণাগ্রে স্থানে স্থানে শঙ্খনাভিনির্ম্মিত, বিশুদ্ধ স্ফটিকে সংস্কৃত, সপ্তবিংশতি পুত্তলিকা এবং যাহা শুভ্র পট্টবস্ত্রাবৃত, তাহাকে শঙ্খসিংহাসন বলে। ৯২। ৯৩।

मूलम्।

गजसिंहासनं।

पनसेनोपघटितं गजमालोपशोभितं।
विद्रुमैरपि वैदूर्यैः काञ्चनेनापि शोभितं॥ ८४॥
चरणाग्रे गजशिरः पुच्छादेकैकपुत्तिका।
माणिक्यै रचिता रक्तवस्त्रादिकविभूषणं।
गजसिंहासनं नाम साम्राज्यफलदायकं॥ ८५॥

हंससिंहासनं।

शालकाष्ठेन घटितं हंसमालोपशोभितं।
पुष्परागैः काञ्चनेन कुरुविन्दैश्च चित्रितं॥ ८६॥

तर्जमा।

गजसिंहासनका विवरण कहते हैं।

जो सिंहासन पनसके काष्ठसे बनावना, गजके स्वरूपसे शोभित करणा, लशुनिया, मुंगा और सोणा यह तिनोसे आच्छे शोभित करणा। ८४।

जिसको चरणके तरे गजका मस्तक बनावना और सो गजके पुच्छ तरफ एक एक पुत्तली देना, जो लाल कापड़ से आच्छादित करणा, तिसको गजसिंहासन कहते हैं, यह गजसिंहासन साम्राज्यदान करता है। ८५।

हंससिंहासनका विवरण कहते हैं।

जो सिंहासन शालकाष्ठसे बनावना, हंसके समूहकरके शोभित करणा, पुखराज, काञ्चन और कुरुविन्द इन तिनोसे चित्रित करणा। ८६।

TRANSLATION.

The Elephant Throne.

94—95. THAT throne which is made of *panasa** wood, which contains figures of the elephant, which is decked out in cat's-eyes, *vidrumas,* and gold, whose feet rest upon heads of elephants, which has a figure on each limb of the elephants, and which is covered with a scarlet cloth, is called an Elephant Throne. It leads to empire.

The Swan-Throne.

96. THAT throne which is made of *sál* wood, which is embellished with figures of the swan, which is decorated with topazes, gold and *kuruvindas*:

অনুবাদ।

গজসিংহাসন।

যে সিংহাসন পনসকাষ্ঠনির্ম্মিত, গজপ্রতিমূর্ত্তিতে শোভিত, বৈদূর্য্য, বিদ্রুম ও কাঞ্চন দ্বারা সুশোভিত।৯৪।

যাহার চরণাগ্রে গজের মস্তক এবং সেই গজের পুচ্ছাদি প্রত্যেক অঙ্গে এক একটী পুত্তলিকা, যাহা রক্তবস্ত্রে আবৃত, তাহাকে গজসিংহাসন বলে, গজসিংহাসন সাম্রাজ্য-ফল প্রদান করে।৯৫।

হংসসিংহাসন।

যে সিংহাসন শালকাষ্ঠে গঠিত, হংসসমূহে শোভিত, পুষ্পরাগ, সুবর্ণ ও কুরুবিন্দে বিচিত্রিত।৯৬।

मूलम् ।

चरणाग्रे हंसरूपं पुत्त्रिकास्त्वेकविंशतिः ।
गोमेदकोपघटिता पीतवस्त्रविभूषितं ।
हंससिंहासनं नाम सर्व्वानिष्टविनाशनं ॥ ९७ ॥

सिंहसिंहासनं ।

चन्दनेनोपघटितं सिंहमालोपशोभितं ।
शुद्धहीरकचिचाङ्गं शुद्धकाञ्चननिर्म्मितं ॥ ९८ ॥
चरणाग्रे सिंहलेखं पुत्त्रिकाश्चैकविंशतिः ।
शुक्तिमुक्ताभिरन्यैश्च निर्म्मलैरेव भूषितं ॥ ९९ ॥

तर्जमा ।

जिसको चरणके तरे हंसकास्वरूप बनावना, जो गोमेद-मणिका एकइश पुत्तलिकाकरके आच्छे शोभित और पीयर वस्त्रसे आच्छादित करणा, तिसको हंससिंहासन कहते हैं, जो राजा इस पर बैठे, तिसका सम्पूर्ण विघ्नका नाश होता है। ९७।

सिंहसिंहासनका विवरण कहते हैं।

जो सिंहासन चन्दनकाष्ठसे बनावना, सिंहके स्वरूपके समूहकरके शोभित करणा, विशुद्ध हीरा और विशुद्ध सोणेसे चित्रित करणा। ९८।

जिसको चरणके तरे सिंहका स्वरूप और एकइश पुत्तलिका देना और शुक्ति और अन्य अन्य वस्तुसे उत्पन्न भया निर्म्मल मोतिकरके भूषित करणा। ९९।

TRANSLATION.

97. The foreparts of whose feet have figures of swans, which is decked out with twenty-one figures composed of zircons, and which is covered with yellow cloth, is called the Swan-throne. This removes every evil.

The Lion Throne.

98—99. THE throne which is made of sandal wood, which is embellished with figures of the lion, which is ornamented with pure diamonds and gold, whose feet contain figures of lions and twenty-one other figures, which is decorated with good oyster-begotten and other pearls :

অনুবাদ।

যাহার চরণাগ্রে হংসের প্রতিমূর্ত্তি, যাহা গোমেদ-নির্ম্মিত একবিংশতি পুত্তলিকা-সুশোভিত এবং পীত-বস্ত্রাবৃত, তাহাকে হংস-সিংহাসন বলে, হংসসিংহাসনে সর্ব্বপ্রকার অনিষ্ট বিনষ্ট হয়। ৯৭।

সিংহসিংহাসন।

যে সিংহাসন চন্দনকাষ্ঠে নির্ম্মিত, সিংহাকৃতিসমূহে শোভিত, বিশুদ্ধ হীরক ও বিশুদ্ধ কাঞ্চনে চিত্রিত, যাহার চরণাগ্রে সিংহপ্রতিমূর্ত্তি এবং একবিংশতি পুত্তলিকা, যাহা শুক্ত্যুদ্ভব ও অন্যান্য বস্তুজাত নির্ম্মলমুক্তা-ভূষিত। ৯৮। ৯৯।

मूलम्।

शक्लवस्त्राहतं ह्येतत् सिंहसिंहासनं मतं।
अध्योषित्वा नरपतिः कृत्स्नां साधयति क्षितिं॥ १००॥

भृङ्गसिंहासनं।

भृङ्गमालोपसहितं शुद्धचम्पककल्पितं।
शुद्धैर्मरकतैर्युक्तं पादाग्रे पद्मकोषिकाः॥ १०१॥
द्वाविंशतिः पुत्त्रिकास्तु नीलवस्त्रविभूषितं।
भृङ्गसिंहासनं नाम शत्रुक्षयजयप्रदं॥ १०२॥

मृगसिंहासनं।

निम्बकाष्ठेन घटितं मृगमालोपशोभितं।
इन्द्रनीलैर्महानीलैः काञ्चनेनापि चित्रितं॥ १०३॥

तर्जमा।

जो उज्जर वस्त्रसे आच्छादित करणा, तिसको सिंह-सिंहासन कहते हैं। जो राजा इसमे बैठे, सो पृथ्वी भरके पालनकर्त्ता। १००।

भृङ्गसिंहासनका विवरण कहते हैं।

जो सिंहासन विशुद्ध चम्पक काष्ठसे बनावना, भृङ्गके समूहकरके शोभित करणा, विशुद्ध मरकत मणिकरके युक्त, जिसका चरणके तरे कमलके कुंदोके स्वरूप बनावना और बाइश पुत्तलिका बनावना और करिया वस्त्रसे विभूषित करणा, तिसको भृङ्गसिंहासन कहते हैं। जो राजा भृङ्ग-सिंहासनपर बैठे, सो शत्रुके क्षय करे और जयको पावे। १०१। १०२।

मृगसिंहासनका विवरण कहते हैं।

जो सिंहासन निम्बका काष्ठसे बनाया, मृगसमूहकरके शोभित करणा, इन्द्रनील, महानील और सोणा, इन तिनोसे चित्रित करणा। १०३।

TRANSLATION.

100. And which is covered with white cloth, goes by the name of Lion-throne. The use of this throne leads to universal dominion.

The Beetle Throne.

101-102. THE throne which is composed of pure *champaka*-wood, which is decorated with figures of the beetle and with pure rubies, whose feet rest upon *padmakoshas* and twenty-two figures, and which is covered with blue cloth, is the Beetle-throne. It brings about destruction of foes and victory.

The Deer Throne.

103. THIS throne is made of *nimba* wood, decorated with figures of deer and ornamented with sapphires, *mahánilas*,* and gold.

অনুবাদ।

যাহা শুক্লবস্ত্রাবৃত, তাহাকে সিংহসিংহাসন বলে, এই সিংহাসনে উপবেশন করিয়া নরপতিগণ সমুদায় পৃথিবীর আধিপত্য লাভ করিতে পারেন। ১০০।

ভৃঙ্গসিংহাসন।

যে সিংহাসন বিশুদ্ধ চম্পককাষ্ঠে নির্ম্মিত, ভৃঙ্গসমূহে শোভিত, বিশুদ্ধ মরকতযুক্ত, যাহার চরণাগ্রে পদ্মকোষ ও দ্বাবিংশতি পুত্তলিকা এবং যাহা নীলবস্ত্রে বিভূষিত, তাহাকে ভৃঙ্গসিংহাসন বলে, ভৃঙ্গসিংহাসনে শত্রুক্ষয় ও জয়লাভ হয়। ১০১।১০২।

মৃগসিংহাসন।

যে সিংহাসন নিম্বকাষ্ঠে নির্ম্মিত, মৃগসমূহে শোভিত, ইন্দ্রনীল, মহানীল ও স্বর্ণে বিচিত্রিত। ১০৩।

* *Vide antè.*

मूलम्

चरणाग्रे मृगशिरश्चत्वारिंशच्च पुत्रिकाः।
नीलवस्त्रादियुक्तञ्च मृगसिंहासनं मतं।
लक्ष्मीविजयसम्पत्तिनैरुज्यप्रदमुत्तमं॥ १०४॥

हयसिंहासनं।

केशरेणोपघटितं हयमालोपशोभितं।
समस्तरत्नभूषाच्च पुत्रिकाः पञ्चसप्ततिः॥ १०५॥
चरणाग्रे हयशिरश्चित्रवस्त्रादिभूषणं।
हयसिंहासनं नाम लक्ष्मीविजयवर्द्धनं॥ १०६॥

तर्जमा।

जिसका चरणके तरे मृगाका मस्तक बनावना, चालिश पुत्तलिका बनावेके सर्व्वच देदेना और जो काले वस्त्रसे आच्छादित करणा, तिसको मृगसिंहासन कहते हैं। जो राजा इसपर बैठे, सो राजा लक्ष्मी, विजय, सम्पद, शरीरकी नीरोगता यह सब पावे। १०४।

हयसिंहासनका विवरण कहते हैं।

जो सिंहासन नागकेशरके काष्ठसे बनावना, घोड़ासमूह-करके शोभित करणा, जिसका चरणके तरे रत्नसमूहकरके भूषित, पंचाहत्तर पुत्तलिका बनावना और घोड़ाका शिरका स्वरूप देना, जो विचित्र वस्त्रकरके भूषित करणा, तिसको हयसिंहासन कहते हैं। जो राजा इसपर बैठे, सो लक्ष्मी और विजयको पावे। १०५। १०६।

TRANSLATION.

104. Its legs rest upon heads of deer; it contains forty figures; and is decked out in blue cloth. This seat confers wealth, victory, prosperity and healthiness.

The Horse Throne.

105-106. THAT throne which is made of *nág-kesara* wood, which is ornamented with figures of horses, whose legs rest upon seventy-five figures and heads of horses studded with all the gems, and which is decked out in colored cloths, is called the *Horse-throne.* It confers wealth and victory.

অনুবাদ।

যাহার চরণাগ্রে মৃগমস্তক ও চত্বারিংশৎ পুত্তলিকা এবং যাহা নীলবস্ত্রাদিযুক্ত, তাহাকে মৃগসিংহাসন বলে, মৃগসিংহাসন লক্ষ্মী, বিজয়, সম্পদ ও অনাময়ত্ব প্রদান করে। ১০৪।

হয়সিংহাসন।

যে সিংহাসন নাগকেশর-কাষ্ঠনির্ম্মিত, অশ্বসমূহে উপশোভিত, যাহার চরণাগ্রে সমস্ত রত্নভূষিত পঞ্চসপ্ততি পুত্তলিকা ও হয়মস্তক এবং যাহা চিত্রবস্ত্রাদিশোভিত, তাহাকে হয়সিংহাসন বলে, হয়সিংহাসনে লক্ষ্মী ও বিজয় বর্দ্ধিত হয়। ১০৫। ১০৬।

मूलम्।

राज्ञां चामरनिर्णयः।

हस्तद्वयोन्नतः शुक्लः सुवर्णवलिभूषितः।
हीरेणालङ्कृतो राज्ञां भव्यमानसुखप्रदः॥ १०७॥
हीरश्च पद्मरागश्च वैदूर्य्यं नील एव च।
मणिर्वलिषु योक्तव्यो ब्रह्मादीनां यथाक्रमं॥ १०८॥

राज्ञां छत्रनिर्णयः।

द्वात्रिंशन्मौक्तिकी माला द्वात्रिंशत्तत्र दापयेत्।
सर्व्वोपरि ब्रह्मवर्णं विशुद्धं हीरकं न्यसेत्॥ १०९॥

तरजमा।

राजोंका चामरका निर्णय कहते हैं।

दो हातका बड़ा, उज्वरवर्ण, सोणेका दण्डयुक्त, हीराकरके शोभित, देखतके अतिसुन्दर चामर राजाको मङ्गलजनक है॥ १०७।

ब्राह्मण आदिकरके चारों वर्णको राजलोगको यथाक्रमसे चामरदण्डमे हीरा, माणिक, लशुनिया और नीला यह चारो रत्नकरके शोभित करणा चाहिये। १०८।

राजोंका छत्रकी निर्णय कहते हैं।

राजा सकलके छत्रमे बत्तिशमोतिसे बनाया बत्तिश माला देना चाहिये और छत्रके उपर एक खण्ड ब्राह्मणवर्ण, उज्वर हीरा लागाना चाहिये। १०९।

TRANSLATION.

*The Regal Chowries.**

107. A TWO-HANDED white diamond-studded chowrie, with a gold handle, is pleasant to kings.

108. The handles of chowries of Brahmin, Kshatriya, Vaisya and Sudra sovereigns should respectively be ornamented with diamonds, rubies, cat's-eyes and sapphires.

The Regal Umbrellas.

109. THE regal umbrellas should be fringed with thirty-two chains of thirty-two pearls each; and their tops should be crested with a pure diamond of the Brahmin species.

অনুবাদ।

রাজাদিগের চামরনির্ণয়।

হস্তদ্বয় উন্নত, শুভ্রবর্ণ, সুবর্ণদণ্ডযুক্ত, হীরকে অলঙ্কৃত দেখিতে সুন্দর চামর রাজাদিগের সুখজনক। ১০৭।

ব্রাহ্মণাদি চারি জাতীয় রাজাদিগের চামরদণ্ডে যথাক্রমে হীরক, মাণিক্য, বৈদূর্য্য ও ইন্দ্রনীল এই চারি জাতীয় রত্ন যোগ করা কর্ত্তব্য। ১০৮।

রাজাদিগের ছত্রনির্ণয়।

রাজাদিগের ছত্রে দ্বাত্রিংশন্মুক্তাগ্রথিত দ্বাত্রিংশৎ ছড়া মালার ঝালর দিতে হইবে এবং ছত্রের উপরিভাগে এক-খানি ব্রহ্মবর্ণ বিশুদ্ধ হীরক বিন্যস্ত থাকিবে। ১০৯।

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* The bushy tail of *Bos Grunniens*, used as a fly-flap and as one of the insignia of royalty.

मूलम्।

दण्डाग्रे कुरुविन्दांश्च पद्मरागांश्च विन्यसेत्।
इत्ययं नवदण्डाख्यश्छत्रराजो महीभुजां ॥ ११० ॥

राज्ञां गृहोपरि हीरकविन्यासफलं।

विशुद्धहीरकन्यासो विज्ञेयः सद्मोपरि।
तेन नश्यन्ति सर्व्वाणि अरिष्टानि महीभुजां ॥ १११ ॥

भृङ्गारनिर्णयः।

राज्ञोऽभिषेकपात्रं यद्भृङ्गार इति सम्मतं।
यथाक्रमं समुद्दिष्टमादित्यादिदशाभुवां ॥ ११२ ॥

तरजमा

छत्रदण्डके अग्रभागमे कुरुविन्द और माणिक देना चाहिये, यह छत्रको नवदण्डछत्र कहते हैं। ११०।

राजालोगोंके गृहके उपर हीरा विन्यास करणेका फल कहते हैं।

राजालोगोनके गृहके उपर विशुद्धहीरा देना चाहिये, तिससे सब दोषका नाश होता है। १११।

भृङ्गारनिर्णय कहते हैं।

जो पात्रकरके राजाका अभिषेकका निर्व्वाह है, तिसको भृङ्गार कहते हैं। सूर्य्यादिक ग्रहके दशामे जन्म-भयेका राजोंकी अभिषेक पात्रस्थ रत्नका विवरण यथाक्रम करके कहते हैं। ११२।

TRANSLATION.

110. The pommels of the handles of the umbrellas should be set with *kuruvindas* and rubies. These are called the regal *navadanda* umbrellas.

The Effect of setting pure Diamonds on the Fronts of the Palaces of Kings.

111. THE fronts of regal palaces should burn with pure diamonds. This wards off every kind of evil.

The Vringára ascertained.

112. THE vessel which is used in pouring out water in coronating monarchs is entitled *vringára*. The gems which should respectively be placed on the *vringára*, having regard to the various astral influences swaying the intended kings, are as follows:—

অনুবাদ।

ছত্রদণ্ডের অগ্রভাগে কুরুবিন্দ এবং পদ্মরাগমণি দিতে হইবে, ইহাকেই রাজাদিগের নবদণ্ড ছত্র বলে। ১১০।

রাজাদিগের গৃহোপরি বিশুদ্ধ হীরকবিন্যাসফল।

রাজাদিগের গৃহোপরি বিশুদ্ধ হীরকবিন্যাস বিধেয়, তাহাতে সর্ব্বপ্রকার অনিষ্ট নিবারিত হয়। ১১১।

ভৃঙ্গারনির্ণয়।

যে পাত্রের জলদ্বারা স্নান করাইয়া রাজাদিগের অভিষেক-কার্য্য নির্ব্বাহ হয়, তাহাকে ভৃঙ্গার বলে। সূর্য্যাদি গ্রহের দশাজাত রাজগণের অভিষেকপাত্রস্থ রত্নের বিষয় যথাক্রমে বলা যাইতেছে। ১১২।

मूलम्।

पद्मरागस्तथा वज्रं वैदूर्य्यं मौक्तिकं तथा।
नीलं मरकतश्चैव मुक्ता च सप्त कीर्त्तिताः॥ ११३॥
भृङ्गारसप्तके न्यस्या न भौमो मणिमर्हति।
कानकं मृण्मयं वापि सर्व्वेषामुपयुज्यते॥ ११४॥
हीरकः पद्मरागश्च वैदूर्य्यं नील एव च।
चत्वारो मणयो ध्येयाश्चतुर्णां सेचनाम्भसि॥ ११५॥
इत्थं निश्चित्य यः कुर्य्यान्नृपतिः सेकमात्मनः।
स चिरायुर्भवेद्भोगी इतोऽन्यस्त्वन्यथाचरन्॥ ११६॥

तर्जमा।

सूर्य्य, चन्द्रमा, बुध, बृहस्पति, शुक्र, शनि और राहु यह सातो ग्रहके दशामे जिस राजाका जन्म है, तिसके अभिषेकपात्रके विषे यथाक्रमकरके माणिक, हीरा, लशुनिया, मोति, नीला, पान्ना और मोति, यह सातो रत्न देना। मङ्गलकी दशामे जिसका जन्म है, तिसके अभिषेकमे कोइ रत्न देना नाहि चाहि। अथवा शुद्ध सोणेका या माट्टिका बनाया पात्र सबकों चाहिये। ११३। ११४।

ब्राह्मण, क्षत्रिय, वैश्य और शूद्र यही चारों जातीयोंको राजाको अभिषेकपात्रमे यथाक्रमकरके हीरा, माणिक, लशुनिया और नीला यही चारो जातीय रत्न देना।११५।

जो राजा यह सब विचार करके अपन अभिषेक करता है, सो बहुत दिन जीयेत है और भोग करते है। जो राजा यही प्रकार विचार नाहि करते है, सो अल्पायु और भोगहीन होता है। ११६।

TRANSLATION.

113-114. For those respectively influenced by the Sun, the Moon, *Budha, Vrihaspati, Sukra, Sani* and *Ráhu*, the ruby, diamond, cat's-eye, pearl, sapphire, emerald and pearl should be placed on the coronation vessel. None need be placed for those kings influenced by *Mangala*; but the pure golden or the clay *vringára* is auspicious for all.

115. In the vessels used in the coronations of Brahmin, Kshetrya, Vaisya, and Sudra sovereigns, diamonds, rubies, cat's-eyes and sapphires should respectively be placed.

116. Those sovereigns who are invested in compliance with this ordinance, attain long lives and prosperity; otherwise bad results ensue.

অনুবাদ।

সূর্য্য, চন্দ্র, বুধ, বৃহস্পতি, শুক্র, শনি ও রাহু এই সপ্তগ্রহের দশাজাত ভূপতিগণের অভিষেকপাত্রে যথাক্রমে পদ্মরাগ, হীরক, বৈদূর্য্য, মুক্তা, ইন্দ্রনীল, মরকত ও মুক্তা এই সকল রত্ন স্থাপন করা কর্ত্তব্য; মঙ্গলের দশাজাত রাজগণের অভিষেকপাত্রে কোন রত্ন সংযোগের আবশ্যক করে না। অথবা শুদ্ধ হিরণ্ময় বা মৃণ্ময় পাত্র সকলের পক্ষেই উপযুক্ত। ১১৩। ১১৪।

ব্রাহ্মণ, ক্ষত্রিয়, বৈশ্য ও শূদ্র এই চারি জাতীয় রাজাদিগের অভিষেকপাত্রে যথাক্রমে হীরক, পদ্মরাগ, বৈদূর্য্য ও ইন্দ্রনীল, এই চারি জাতীয় রত্নবিন্যাস বিধেয়। ১১৫।

যে নৃপতি এই সকল বিষয় বিচার করিয়া অভিষিক্ত হন, তিনি দীর্ঘজীবী ও ভোগশালী হইতে পারেন, ইহার অন্যথাচরণে ফলেরও অন্যথা হইয়া থাকে। ১১৬।

मूलम्।

मृत्तिकायां रत्नस्थापननिषेधः।

भगवानुवाच।

खड्गं गण्डकखड्गञ्च स्फटिकं पुष्परागकं।
इन्द्रनीलं सूर्य्यमणिं रुद्राक्षं कुशमूलकं॥ ११७॥
निर्म्माल्यञ्चैव नैवेद्यं हरिदर्यमणिन्तथा।
गोरोचनाञ्च मुक्ताञ्च शुक्तिं माणिक्यमेव च॥ ११८॥
रजतं काञ्चनञ्चैव प्रवालरत्नमेव च।
त्वयि ये स्थापयिष्यन्ति मूढाश्चैतानि मेदिनि।
पच्यन्ते कालसूत्रे च वर्षाणामयुतं ध्रुवं॥ ११९॥

तरजमा।

माट्टिका विषे रत्नधारणका निषेध कहते हैं।

भगवान बोले।

तरवार, गवडाके माथेका खड्ग, स्फटिकमणि, पुखराज, इन्द्रनील, सूर्य्यकान्त, रुद्राक्ष, कुशकी जड़। ११७।

देवनका निर्म्माल्य, नैवेद्य, पान्ना, गोरोचना, मोति, जौने सूतिमे मोति पयदा होता है, तौन सूति, माणिक। ११८।

चांदी, सोणा, मुंगा हे पृथ्वि! एतने सव वस्तु जो कोइ मूढ मनुष्य तुमरे विषे धरेगा, सो निश्चय दशहाजार वर्ष कालसूत्र नाम नरकमे वास करेगा। ११९।

TRANSLATION.

The putting of Gems on the Ground interdicted.

117, 118, 119. BHAGABÁNA said :—"Whoever, O Earth, should foolishly place on thee the sword, the horn of the rhinoceros, crystal, topaz, the sapphire, the sun-stone, the *rudráksha*,* *kusamúla*, the *nirmálya*,† the edibles offered to a god, the emerald, *gorochaná*,‡ the pearl, the oyster, the ruby, silver, gold, and the coral, shall verily live for ten-thousand years in the hell called *kálsútra*."

অনুবাদ।

মৃত্তিকাতে রত্নস্থাপন নিষেধ।

ভগবান্ বলিয়াছিলেন।

খড়্গ, গণ্ডারের খড়্গ, স্ফটিক, পুষ্পরাগ, ইন্দ্রনীল, সূর্য্যকান্ত, রুদ্রাক্ষ, কুশমূল। ১১৭।

দেবতাদিগের নির্ম্মাল্য, নৈবেদ্য, মরকত, গোরোচনা, মুক্তা, মুক্তোৎপাদিকা শুক্তি, মাণিক্য। ১১৮।

রৌপ্য, স্বর্ণ, প্রবাল, হে পৃথ্বি! এই সব বস্তু যে সকল মূঢ় ব্যক্তি তোমাতে স্থাপন করিবে, তাহারা নিশ্চয়ই দশ সহস্র বৎসর কাল কালসূত্রনামক নরকে বাস করিবে। ১১৯।

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* The berry of the tree *Elæocarpus Ganitrus.*

† Flowers offered to a deity.

‡ A yellow substance found in the brain of kine.

मूलम्।

रत्नदानफलं।

हीरकं मौक्तिकञ्चैव प्रवालञ्च मणिन्तथा।
यो ददाति द्विजश्रेष्ठ शक्रपुर्य्यां स गच्छति॥ १२०॥

रत्नाभरणधारणफलं।

धन्यं यशस्यमायुष्य' श्रीमद् व्यसनसूदनं।
हर्षणं काम्यमोजस्य' रत्नाभरणधारणं॥ १२१॥
ग्रहदृष्टिहरं पुष्टिकरं दुःखप्रणाशनं।
पापदौर्भाग्यशमनं रत्नाभरणधारणं॥ १२२॥

तर्जमा।

रत्नके दानका फल कहते हैं।

हे द्विजवर! जो मनुष्य हीरा, मोति, मुंगा और माणिक दान करते हैं, सो मनुष्य इन्द्रलोकको जाते हैं। १२०।

रत्नके अलङ्कार धारणका फल कहते हैं।

रत्नके अलङ्कारको धारण किहे पर सम्मान, यश, परमायु, धन, आनन्द और बल बाढ़े और सर्व्वप्रकारका अभिलाषका सिद्धि होता है। १२१।

रत्नके अलङ्कारके धारणसे ग्रहका दोष, दुःख, पाप और दौर्भाग्यका नाश, शरीरकी पुष्ठि होता है। १२२।

TRANSLATION.

The Fortune attending bestowal of Gems for Merit.

120. HE who bestows on Brahmins diamonds, pearls, corals and rubies, goes to Indra's heaven.

The Fortune attending the Wearing of Gemmed Ornaments.

121. THE wearing of gemmed ornaments brings respect, fame, longevity, wealth, happiness, strength and fruition.

122. Over and above this, it wards off evil astral influence, makes the body healthy, removes misery and ill-fortune, and washes away sin.

অনুবাদ।

ধর্ম্মার্থে রত্নদানের ফল।

যে ব্যক্তি হীরক, মুক্তা, প্রবাল ও মাণিক্য ব্রাহ্মণকে দান করে, সে ব্যক্তি ইন্দ্রলোকে গমন করে। ১২০।

রত্নাভরণধারণের ফল।

রত্নাভরণ ধারণ করিলে সম্মান, যশ, আয়ু, ধন, আনন্দ ও বল বর্দ্ধিত এবং সর্ব্বপ্রকার কামনাসিদ্ধি হয়। ১২১।

রত্নাভরণ ধারণে গ্রহদৃষ্টিনাশ, শরীরের পুষ্টি, দুঃখনাশ এবং পাপ ও দৌর্ভাগ্য প্রশমিত হয়। ১২২।

मूलम् ।

वासःस्रग्गन्धरत्नानां धारणं प्रीतिवर्द्धनं ।
रक्षोघ्नमार्य्यमारोग्यसौभाग्यकरमुत्तमं ॥ १२३ ॥

स्वप्ने रत्नदर्शनफलं ।

मत्स्यं मांसं मौक्तिकञ्च शङ्खचन्दनहीरकं ।
यस्तु पश्यति स्वप्नान्ते विपुलं धनमालभेत् ॥ १२४ ॥
स्वप्ने दृष्ट्वा च तीर्थानि सौधरत्नगृहाणि च ।
जययुक्तश्च बलवान् तीर्थस्नायी भवेन्नरः ॥ १२५ ॥
मुक्ताहारं पुष्पमाल्यं चन्दनञ्च शुभं व्रज ।
स्वप्नेददाति विप्राय तस्य श्रीः सर्व्वतः सुखी ॥ १२६ ॥

तर्जमा ।

उत्तम वस्त्र, माला, उत्तम गन्ध और रत्नका भूषण, यह सब मनुष्यको प्रीति देते हैं और राक्षसादिकी उपद्रवका नाश करनेवाला, अर्थ, शरीरमे आरोग्य और सुन्दर भाग्य देनेवाला है। १२३।

स्वप्नमे रत्नके दर्शनका फल कहते हैं।

जो मनुष्य स्वप्नमे मछरी, मांस, मोति, शङ्ख, चन्दन और हीरा इन सबको देखते है, तेह मनुष्यको विपुल धनलाभ होती है। १२४।

जो मनुष्य स्वप्नमे तीर्थको, अटारी, रत्नका गृह दर्शन करे, सो मनुष्य जययुक्त, तीर्थस्नानका फलभागी और बलवान होते है। १२५।

हे व्रज! जो मनुष्य स्वप्नमे ब्राह्मणको मोतिका माला, फुलका हार और उत्तम चन्दन दान करे, सो मनुष्य बहुत धन पावे और सबप्रकारसे सुखी होये। १२६।

TRANSLATION.

123. Elegant dresses, garlands, fragrant objects and jewelled ornaments are the objects of desire: they remove the disturbances of *Rákshasas*, restore health and bring wealth and good fortune.

The Fortunes implied by dreams of Gems.

124. THE man who dreams a fish, flesh, a pearl, a conch, sandal or a diamond, comes by immense wealth on awaking.

125. If one sees a sacred spot, a palace, or a gem-house, attains success and strength, and reaps the merit of having actually visited a place of pilgrimage.

126. O Vraja, the man who in a dream bestows on a Brahmin a pearl-chain, a garland or fragrant sandal-paste, gains riches and happiness.

অনুবাদ।

উত্তম বসন, মাল্য, সদ্গন্ধ ও রত্নাভরণ মানবগণের প্রীতিপ্রদ এবং রাক্ষসাদির উপদ্রববিনাশক, অর্থকর, আরোগ্যদায়ী ও সৌভাগ্যপ্রদ। ১২৩।

স্বপ্নে রত্নদর্শনফল।

যে ব্যক্তি স্বপ্নে মৎস্য, মাংস, মৌক্তিক, শঙ্খ, চন্দন ও হীরক দর্শন করে, সে স্বপ্নান্তে বিপুল ধন প্রাপ্ত হয়। ১২৪।

মনুষ্যগণ স্বপ্নে তীর্থস্থান, অট্টালিকা ও রত্নগৃহ দর্শন করিলে জয়যুক্ত, তীর্থস্থানের ফলভাগী ও বলবান হয়।১২৫।

হে ব্রজ! যে ব্যক্তি স্বপ্নে ব্রাহ্মণকে মুক্তাহার, পুষ্পমাল্য, উত্তম চন্দন দান করে, সে ব্যক্তি বিপুল ধনশালী ও সর্ব্বপ্রকারে সুখী হয়। ১২৬।

मूलम्।

कुमारी चाष्टवर्षीया रत्नभूषणभूषिता।
यस्य तुष्टा भवेत् स्वप्ने तस्य तुष्टा च पार्व्वती॥ १२७॥
स्वप्ने च बालिकां दृष्ट्वा लब्ध्वा स्फटिकमालिकां।
इन्द्रचापं शुक्लघनं स प्रतिष्ठां लभेद्ध्रुवं॥ १२८॥

यात्राकाले रत्नदर्शनफलं।

ददर्श मङ्गलं रामः शुश्राव जयसूचकं।
बुबुधे मनसा सर्व्वं विजयं वैरिसंक्षयं॥ १२९॥

तर्जमा।

स्वप्नमे रत्नके अलङ्कार करके भूषित अष्टवर्षकी कुमारी कन्या जिसके उपर प्रसन्न होये, तिसको उपर भगवती प्रसन्न हैं। १२७।

स्वप्नमे बालिका, इन्द्रधनु, उज्वर मेघ देखे अथवा स्फटिक मणिका माला पावे, तो सर्व्वत्र प्रतिष्ठा मिले।१२८।

यात्राकालमे रत्नका दर्शनके फल कहते हैं।

रामचन्द्र युद्धमे यात्राकी समयमें जब मङ्गलजनक द्रव्य देखे और शुभसूचक मङ्गल शब्द शुने, तब अपने मनमे विचारा, की हमारि जय और शत्रुकी नाश होगा। १२९।

TRANSLATION.

127. The man on whom a virgin of eight, glistening with gems, smiles in a dream, becomes the favorite of *Bhagabati.**

128. He who dreams of a girl, the rain-bow or a white cloud, or who in a dream obtains a crystal chain, receives respect everywhere.

The Effect of seeing Gems on the eve of a Journey.

129. ON the eve of setting out for a fight, Rámchandra† counted upon victory when he happened to see auspicious signs and hear auspicious sounds.

অনুবাদ।

রত্নালঙ্কারভূষিতা অষ্টবর্ষীয়া কুমারী স্বপ্নে যাহার প্রতি প্রসন্ন হয়, ভগবতী তাঁহার উপর সন্তুষ্ট হন। ১২৭।

স্বপ্নে বালিকা, ইন্দ্রধনু ও শুক্লবর্ণ মেঘ দেখিলে অথবা স্ফটিকমালা প্রাপ্ত হইলে সর্ব্বত্র প্রতিষ্ঠা লাভ হয়। ১২৮।

যাত্রাকালে রত্নদর্শনের ফল।

রামচন্দ্র যুদ্ধযাত্রাসময়ে মাঙ্গল্য দ্রব্য দর্শন এবং শুভসূচক ধ্বনি শ্রবণ করাতে মনে মনে জানিতে পারিলেন, যুদ্ধে অবশ্যই জয়লাভ এবং বৈরিকুল নির্ম্মূল হইবে। ১২৯।

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* The spouse of *Mahadeva* and personification of the cosmic force.

† The redoubted solar hero.

मूलम्।

माणिक्यं रजतं मुक्तां मणीन्द्रञ्च प्रवालकं।
दधि लाजं शुक्लधान्यं शुक्लपुष्पञ्च कुङ्कुमं॥ १३०॥
ताम्रं स्फटिकरैत्यञ्च सिन्दूरं रक्तचन्दनं।
गन्धञ्च हीरकं रत्नं ददर्श दक्षिणे शुभं॥ १३१॥

जपसंख्यानिर्णयः।

मुक्ताफलैर्विद्रुमैर्वा रुद्राक्षैः स्फटिकेन वा।
गणना सर्व्वथा कार्य्या सम्यगङ्गुलिपर्व्वभिः।
हिरण्यरत्नमणिभिर्लक्ष्यं शतगुणं भवेत्॥ १३२॥

रत्नयुक्तरुद्राक्षधारणफलं।

मुक्ताप्रवालस्फटिकरौप्यवैदूर्य्यकाञ्चनैः।
समेतान् धारयेद्यस्तु रुद्राक्षान् स प्रियो भवेत्॥ १३३॥

तरजमा।

रामचन्द्र अपने दक्षिणभागमें माणिक, चांदी, मोति, उत्तम मणि, मुंगा, दही, लावा, उज्वर धान्य, उज्वर पुष्प, कुङ्कुम तांवा, स्फटिकमणि, पारा, सिंदूर, लाल चन्दन, उज्वर चन्दन और हीरा एतने शुभसूचक वस्तु देखे। १३०। १३१।

जपसंख्याकी निर्णय कहते हैं।

मोति, मुंगा, रुद्राक्ष, स्फटिक, या अङ्गुलीके पर्व्वकरके जपसंख्याका निर्णय करणा चाहिये, अन्य कोइ वस्तुके मालासे जप किहेसे जो फललाभ है, सोही और अन्य अन्य मालासे जप किहेसे तिससे शौगुण फललाभ होता है। १३२।

रत्नयुक्त रुद्राक्षधारणका फल कहते हैं।

जो मनुष्य मोति, मुंगा, स्फटिक, चांदी, लशुनिया और सोणा यह सबकरके संयुक्त रुद्राक्ष धारण करे, सो मनुष्य महादेवका प्रिय होता है। १३३।

Translation.

130—131. He saw on his right rubies, silver, pearls, gems, curds, *khai,** white grain, white flowers, saffron, copper, crystal, mercury, vermilion, the red and the white sandal-paste and diamonds.

The Rosary determined.

132. The rosary should be composed of pearls, coral, *rudrakshya,* or crystal; or the names should be counted on certain finger-joints. A rosary of gold or gems is a hundred times as auspicious as any other.

The Effect of wearing Rudrákshas with Gems.

133. The man who wears *rudrákshas,* together with pearls, corals, crystals, silver, cat's-eyes and gold, propitiates *Maháđeva.*

অনুবাদ।

তিনি দক্ষিণভাগে মাণিক্য, রৌপ্য, মুক্তা, উত্তম মণি, প্রবাল, দধি, খৈ, শুক্ল ধান্য, শুক্ল পুষ্প, কুঙ্কুম, তাম্র, স্ফটিক, পারদ, সিন্দুর, রক্ত চন্দন, শ্বেত চন্দন ও হীরক দর্শন করিয়াছিলেন। ১৩০। ১৩১।

জপসংখ্যা নির্ণয়।

মুক্তা, বিদ্রুম, রুদ্রাক্ষ, স্ফটিক, অথবা অঙ্গুলিপর্ব্ব দ্বারা জপসংখ্যা নির্ণয় করা কর্ত্তব্য, অন্য কোন বস্তুর মালাতে জপ করিলে যে ফল লাভ হয়, স্বর্ণ ও অপরাপর রত্নের মালায় জপ করিলে তাহার শত গুণ ফল লাভ হইয়া থাকে। ১৩২।

রত্নযুক্ত রুদ্রাক্ষধারণের ফল।

যে ব্যক্তি মুক্তা, প্রবাল, স্ফটিক, রৌপ্য, বৈদূর্য্য ও কাঞ্চন এই সকল বস্তুর সংযোগে রুদ্রাক্ষ ধারণ করে, সে ব্যক্তি মহাদেবের প্রিয় হয়। ১৩৩।

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* Parched grain.

मूलम्

रत्नैः पानीयजलशुद्धिकरणं।

शुचिमान्द्रपटस्रावैः क्षुद्रजन्तुविवर्ज्जितं।

स्वच्छं कनकमुक्ताद्यैः शुद्धं स्याद्दोषवर्ज्जितं॥ १३४॥

रन्धितद्रव्यविशेषस्य पात्रविशेषे स्थापनविधिः।

काचजे स्फाटिके वाथ वैदूर्य्यादिविचित्रिते।

धारयेत् सर्व्वदा पात्रे रागषाड़वशट्टकान्॥ १३५॥

तर्जमा

रत्नसे जलकी शुद्धि कहते हैं।

पहिले पवित्र और घन पट्टवस्त्रसे जलको छांकनेमे छोटे कीट आदिकी निवृत्ति करके पीछे वही जलमे सोणा और मोति आदि रत्न देना, तो जल शुद्ध हो और सब दोषकरके रहित होगा। १३४।

पाककिये कोइ वस्तुको किस पात्रमे धरणेसे कोइ फल है, सो कहते हैं।

रागषाड़व (आनारका रस और किसमिसयुक्त मुंगको दाल) और शट्टक (घीउ और पाणिमिश्रित आट्टा) यह दो खानेका वस्तु सर्व्वदा काच, स्फटिक, या वैदूर्य्य आदिक मणिकरके बनाया पात्रमे धरणा चाहिये, इसका विपरीतसे यह सब वस्तुके दोसरे गुण होने शके। १३५।

TRANSLATION.

How to purify Water by Gems.

134. By first straining water through a piece of clean and thick silk, it is freed from animalculæ; next by putting under it gold, pearls, &c., it is rendered perfectly pure and good.

The Placing of cooked Food in suitable Vessels.

135. *Rágashárava*,* *sattaka*,† &c., should always be placed in vessels of glass or crystal, or in those studded with cat's-eyes, &c.; otherwise the qualities of the things may change.

অনুবাদ।

রত্ন দ্বারা পানীয় জলশুদ্ধিকরণ।

অগ্রে পবিত্র ও ঘন পট্টবস্ত্রে জল ছাকিলে ক্ষুদ্র কীটাদি বর্জ্জিত, পশ্চাৎ স্বর্ণ ও মুক্তা প্রভৃতি রত্নসংযোগ করিলে অতি নির্ম্মল ও দোষবর্জ্জিত হয়। ১৩৪।

রন্ধিত দ্রব্যবিশেষ পাত্রবিশেষে স্থাপনবিধি।

রাগষাড়ব (দাড়িম ও দ্রাক্ষাযুক্ত মুগের দাল) ও শট্টক (ঘৃত ও জলমিশ্রিত আটা) ইত্যাদি ভোজ্যদ্রব্য সর্ব্বদাই কাচ বা স্ফটিক অথবা বৈদূর্য্যাদি রত্ন-বিচিত্রিত পাত্রে রাখা কর্ত্তব্য, নতুবা তাহাদের গুণান্তর হইতে পারে। ১৩৫।

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* A dish composed of a kind of kidney bean called *mudga*, mixed with the pomegranate and the grape juice.

† It is composed of flour mixed with *ghee*.

मूलम्।

भगवन्मन्दिरे रत्नविन्यासविधिः।

वज्रन्तु पूर्व्वतो दद्यादाग्नेय्यां मौक्तिकं तथा।
वैदूर्य्यं दक्षिणे दद्याच्छङ्खं नैर्ऋतिगोचरे॥ १३६॥
स्फटिकं वारुणे दद्यात् पुष्पराग न्तु वायवे।
उत्तरे चन्द्रकान्तन्तु ऐशान्यामिन्द्रनीलकं।
पद्मरागं न्यसेन्मध्ये यथावद्द्विजसत्तम॥ १३७॥

रत्नयन्त्रे शक्तिपूजनफलं।

विद्रुमे रचिते यन्त्रे पद्मरागेऽथवा प्रिये।
इन्द्रनीलेऽथ वैदूर्य्ये स्फाटिके मारकतेऽपिवा॥ १३८॥
पूजयेद् यो विशालाक्षि शक्तिं भक्तियुतोऽपि सः।
धनं पुत्रं तथा दारान् यशांसि लभते ध्रुवं॥ १३९॥

तरजमा।

भगवानके मन्दिरमे रत्नके स्थापनका विधि कहते हैं।

हे ब्राह्मण! भगवानके मन्दिरके पूर्व्वभागमे हीरा, अग्निकोणमे मोति, दक्षिणमे लशुनिया, नैर्ऋत कोणमे शङ्ख, स्थापन करणा चाहिये। १३६।

पश्चिमदिकमे स्फटिक, वायुकोणमे पुखराज, उत्तरमे चन्द्रकान्त, ईशानकोणमे नीला और मध्यमे माणिक स्थापन करणा चाहिये। १३७।

रत्नका यन्त्रमे शक्तिका पूजाका फल कहते हैं।

हे विशालाक्षि! जो मनुष्य भक्तिमान होकरके मुंगा, माणिक, नीला, लशुनिया, स्फटिक और पान्ना इत्यादि कोइ रत्नके बानाया यन्त्रमे शक्तिका पूजा करे, सो मनुष्य निश्चयसे धन, पुत्र, यश, स्त्री, लाभ करे॥ १३८॥ १३९॥

TRANSLATION.

The Setting of Gems in Temples.

136-137. O *dwija*, on the east of an image should be set the diamond; on the south-east, the pearl; on the south, the cat's-eye; on the south-west, the conch; on the west, the crystal; on the north-west, the topaz; on the north, the moon-stone; on the north-east, the sapphire; and near the middle, the ruby.

The Effect of Worshipping Sakti with a Gemmed Vessel

138-139. O DEAR, large-eyed girl, he who reverentially worships *Sakti* with a vessel set with *vidrumas*, rubies, sapphires, cat's-eyes, crystals, and emeralds, indubitably obtains wealth, sons, wives and fame.

অনুবাদ।

ভগবন্মন্দিরে রত্নস্থাপননিয়ম।

হে দ্বিজবর! ভগবানের মন্দিরের পূর্ব্বভাগে হীরক, অগ্নিকোণে মুক্তা, দক্ষিণদিকে বৈদূর্য্য, নৈঋতকোণে শঙ্খ স্থাপন করা কর্ত্তব্য। ১৩৬।

পশ্চিমদিকে স্ফটিক, বায়ুকোণে পুষ্পরাগ, উত্তরে চন্দ্র-কান্ত, ঈশানকোণে ইন্দ্রনীল এবং মধ্যস্থলে পদ্মরাগ বিন্যাস করিতে হয়। ১৩৭।

রত্নযন্ত্রে শক্তিপূজার ফল।

হে প্রিয়ে বিশালাক্ষি! যে ব্যক্তি ভক্তিপূর্ব্বক বিদ্রুম, পদ্মরাগ, ইন্দ্রনীল. বৈদূর্য্য, স্ফটিক এবং মরকত, ইত্যাদি যে কোন রত্ন-নির্ম্মিত যন্ত্রে শক্তির আরাধনা করে, সে ব্যক্তি নিশ্চয়ই ধন, পুত্র,দারা ও যশ লাভ করে। ১৩৮।১৩৯।

मूलम्।

रत्ने लक्ष्मीपूजनं।

माणिक्येषु च मुक्तासु माल्येषु च मनोहरा।
मणीन्द्रेषु च हीरेषु क्षीरेषु चन्दनेषु च॥ १४०॥
वृक्षशाखासु रम्यासु नवमेघे, वस्तुषु।
वैकुण्ठे पूजिता सादौ देवी नारायणेन च॥ १४१॥

रत्नदेवीपूजनफलं।

इन्द्रनीलमयीं देवीं विष्णुरर्च्चयते सदा।
विष्णुत्वं प्राप्तवान् तेन अद्भुतैकं सनातनं॥ १४२॥
स्फाटिकां शोभनां देवीं वरुणोऽर्च्चयते सदा।
वरुणत्वं हि संप्राप्तं तेन ऋद्ध्या समन्वितं॥ १४३॥

तर्जमा।

रत्नके उपर लक्ष्मीका पूजनकी विधि कहते हैं।

पहिले नारायण वैकुण्ठमे माणिक, मोति, माला, सुन्दर-मणि, हीरा, दुध, चन्दन, उत्तम वृक्षशाखा और नये मेघ यही सब वस्तुमे लक्ष्मीका पूजा किया। १४०। १४१।

रत्नके बनाया देवीको पूजाका फल कहत हैं।

नारायणजी नीलाको देवीकी मूर्त्ति बनाय करके पूजा किये, तसे विष्णुत्व प्राप्त भये। १४२।

वरुण स्फटिकमणिका देवीको मूर्त्ति बनाय करके पूजा किये, तसे समृद्धि करके युक्त वरुणलोगका स्वामी भये। १४३।

TRANSLATION.

The Worship of Lakshmi with Gems.

140-141. PRIMARILY, Náráyana worshipped *Lakshmi* in *Baikuntha** with rubies, pearls, garlands, good gems, diamonds, milk, sandal-paste, beautiful twigs, new clouds, etc.

The Fortune obtained by Worshipping Gemmed Images of Goddesses.

142. BY worshipping the image of a goddess studded with sapphires, Náráyana has obtained his wonderful spiritual power for ever and a day.

143. By constantly worshipping a goddess made of crystal, *Varuna*† has become the master of all the waters.

অনুবাদ।

রত্নে লক্ষ্মীপূজা।

প্রথমে নারায়ণ বৈকুণ্ঠে মাণিক্য, মুক্তা, মালা, উত্তম মণি, হীরক, দুগ্ধ, চন্দন, রমণীয় বৃক্ষশাখা, ও নব মেঘ ইত্যাদি বস্তুতে লক্ষ্মীদেবীর পূজা করেন। ১৪০। ১৪১।

রত্ন-নির্ম্মিত-দেবী-পূজার ফল।

নারায়ণ ইন্দ্রনীলময়ী দেবীর পূজার ফলে পরমাশ্চর্য্য ও নিত্য বিভুত্ব প্রাপ্ত হইয়াছেন। ১৪২।

বরুণ সর্ব্বদা স্ফটিকময়ী দেবীর আরাধনা করিয়া ঐশ্বর্য্য-সম্পন্ন বরুণত্ব প্রাপ্ত হন। ১৪৩।

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* The heaven of this god.

† The god of water.

मूलम्।

मुक्ताशैलमयीं देवीं सोमः पूजयते सदा।
तेन सोमोऽपि संप्राप्तः सोमत्वं सततोज्ज्वलं॥ १४४॥
प्रवालकमयीं देवीं यजन्ते पन्नगोत्तमाः।
तेन नागास्तु भोगाढ्याः प्रयान्त्यन्ते परं पदं॥ १४५॥
वज्ररत्नमयीं देवीं यजन्ते मातरः सदा।
मातृत्वं प्राप्य ताः सर्व्वा प्रयान्ति परमं पदं॥ १४६॥
तथा त्वमपि देवेन्द्र यदीच्छसि परां गतिं।
शिवां मणिमयीं पूज्य लभसे मनसेप्सितं॥ १४७॥

तर्जमा।

चन्द्रमा मोतिका देवीकी मूर्त्ति वनाय करके पूजा किये, तेसे सून्दर उज्जल चन्द्रलोकका स्वामी भये। १४४।

सर्पलोग मुंगाकी देवीकी मूर्त्ति वनाय करके पूजा किये, तेसे भोगी हय करके उत्तम स्थान पावते भये। १४५।

मातृकागण हीराका देवीकी मूर्त्ति वनाय करके सर्व्वदा पूजा किये, तेसे मातृत्व पाय करके उत्तम स्थान पावते भयी। १४६।

हे देवराज! तुमभी मणिका देवीकी मूर्त्ति पूजा करो, तेसे तोमारा मनोऽभिलाष पूरा होगा और उत्तम गतिको पावोगे। १४७।

TRANSLATION.

144. The Moon constantly worshipped a goddess made of pearls, and hence his divine effulgence.

145. The *Pannagas** paid their adorations to a goddess composed of coral, and have, in consequence, come by high stations.

146. Women can always escape the curse of sterility by adoring a goddess decked with diamonds.

147. Therefore, O God of gods, do thou too pay thy devotions to a gemmed goddess, that thou mayst see thy dearest desires crowned with fulfilment, and that thy life may be "one perpetual growth of heavenward enterprise."

অনুবাদ।

চন্দ্র সর্ব্বদা মুক্তাময়ী দেবীর অর্চ্চনা করেন, সেই ফলে অতি উজ্জ্বল সোমত্ব প্রাপ্ত হইয়াছেন। ১৪৪।

পন্নগ সকল প্রবালময়ী দেবীর আরাধনা করিয়াই নানা ভোগশালী হইয়া পরম পদ প্রাপ্ত হয়। ১৪৫।

মাতৃকাগণ সর্ব্বদা বজ্রময়ী দেবীর উপাসনার ফলে মাতৃত্ব প্রাপ্ত হইয়া পরম পদ প্রাপ্ত হইয়াছেন। ১৪৬।

অতএব হে দেবেন্দ্র! তুমিও মণিময়ী দেবীর অর্চ্চনা কর, তাহাতে তোমার মনোঽভিলাষ পূর্ণ এবং শ্রেষ্ঠ গতি-লাভ হইবে। ১৪৭।

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* Semi-divine serpents.

मूलम्।

रत्ननिर्म्मितशिवलिङ्गपूजनफलं।

सूत उवाच।

लिङ्गानि कल्पयित्वा तु स्वाधिकारानुरूपतः।
विश्वकर्म्मा ददौ तेषां नियोगाद् ब्रह्मणः प्रभोः॥ १४८॥
इन्द्रनीलमयं लिङ्गं विष्णुना पूजितं सदा।
पद्मरागमयं शक्रो हैमं विश्रवसः सुतः॥ १४९॥
मौक्तिकं सोमराड् धीमान् वज्रलिङ्गं विभावसुः।
स्फाटिकं वरुणो राजा आदित्यास्ताम्रनिर्म्मितं॥ १५०॥

तरजमा।

रत्नके बनाये शिवलिङ्गकी पूजाका फल कहते हैं।

सूतजी बोले।

विश्वकर्म्मा सृष्टिकर्त्ता ब्रह्माके आज्ञाके अनुसार तिन सबको अपने अपने अधिकारके अनुरूप शिवलिङ्गका निर्म्माण करके सबको देते भये। १४८।

विष्णु इन्द्रनीलका, इन्द्र मणिका, कुवेर सोनेका, शिवलिङ्गकी पूजा करते हैं। १४९।

चन्द्रमा मोतिका, अग्नि हीराका, वरुण स्फटिक मणिका, सूर्य्य तांबेका शिवलिङ्गकी पूजा करते भये। १५०।

TRANSLATION.

The Fortune acquired by Worshipping Gemmed Images of Siva.

Súta said :—

148. HAVING been desired by Brahmá—the Creator—*Viswakarmá** made for and gave to each a *linga* of Siva, suited to his possessions.

149-150. Vishnu always worships a *Siva-linga* of sapphires; Indra, one of rubies; *Kuvera*, one of gold; the sensible Moon, one of pearls; *Agni*, an image of diamonds; *Varuna*, an image of crystal; the twelve *A'dityas*, an image of copper.

অনুবাদ।

রত্ননির্ম্মিত শিবপূজার ফল।

সূত বলিয়াছিলেন।

বিশ্বকর্ম্মা সৃষ্টিকর্ত্তা ব্রহ্মার আদেশানুসারে তাঁহাদিগের স্ব স্ব অধিকারের অনুরূপ শিবলিঙ্গ নির্ম্মাণ করিয়া সকলকে দিলেন। ১৪৮।

বিষ্ণু ইন্দ্রনীলময়, ইন্দ্র পদ্মরাগময়, কুবের স্বর্ণময় শিবলিঙ্গ সর্ব্বদা পূজা করেন। ১৪৯।

বুদ্ধিমান্ চন্দ্র মুক্তাময়, অগ্নি হীরকময়, বরুণ স্ফটিক-ময়, দ্বাদশ আদিত্য তাম্রময় শিবলিঙ্গের আরাধনা করেন। ১৫০।

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* The Hindu Vulcan, without the opprobrium of rebellion against the *Omnipotent.*

मूलम्

अनन्ताद्या महानागाः प्रवालकमयं शुभं।
दारुजं निर्ऋतिर्भक्त्या यमो मारकतं शुभं।
लेभिरे च यथान्यायं प्रपूज्य ब्रह्मणः पदं॥ १५१॥

अपिच।

सामान्यमेतत् कथितं व्रतस्यास्य समासतः।
प्रतिमासविशेषञ्च प्रवदामि यथाक्रमं॥ १५२॥
वैशाखे वज्रलिङ्गञ्च ज्यैष्ठे मारकतं शुभं।
आषाढे मौक्तिकं विद्यात् श्रावणे नीलनिर्म्मितं॥ १५३॥
माघे भाद्रपदे चैव पद्मरागमयं परं।
अश्वयुज्यान्तु विधिवत् गोमेदकमयं शुभं॥ १५४॥

तरजमा

अनन्त आदि सर्पगण मुंगाका, निर्ऋति काष्ठका, यम पान्नेका शिवलिङ्गका पूजा करके ब्रह्मपदको प्राप्त होते भये। १५१।

औरभी कहते हैं।

सब मासका व्रतका विधान सामान्यसे कोहि आये, आव विशेषसे प्रतिमासका विवरण यथाक्रम करके कहते हैं। १५२।

वैशाख माहिनामे हीराका वनाया शिवलिङ्गपूजन, ज्येष्ठ माहिनामे पान्नका वनाया शिवलिङ्गपूजन, आषाढ माहिनामे मोतिका वनाया शिवलिङ्गपूजन, श्रावण माहिनामे नीलाका वनाया शिवलिङ्गपूजन। १५३।

भादों माहिनामे माणिकका वनाया शिवलिङ्गपूजन, कुयार माहिनामे गोमेदका वनाया शिवलिङ्गपूजन। १५४।

TRANSLATION.

151. Again, *Ananta** and the other great serpents adore the *linga* of coral, *Niriti*, of wood, *Yama*, of emeralds. The worship of these leads to the highest power and greatness.

Listen further.

152. We have thus given a brief account of the *Siva-vrata* ;—now we shall come to the consideration of the months, in respect of this subject.

153-154. In April, the diamond ; in May, the emerald ; in June, the pearl ; in July, the sapphire ; in August the ruby ; in September, the zircon :

অনুবাদ।

অনন্তাদি মহানাগগণ প্রবালময়, নির্ঋতি দারুময়, যম মরকতময় শিবলিঙ্গ অতিভক্তিপূর্ব্বক যথাবিধি অর্চ্চনা করিয়া ব্রহ্মপদ প্রাপ্ত হন। ১৫১।

আরও বলিতেছি।

সংক্ষেপে এই শিবব্রতের বিবরণ একপ্রকার বলা হইয়াছে, এক্ষণে প্রতিমাসীয় বৃত্তান্ত বিশেষরূপে ক্রমে ক্রমে বলা যাইতেছে। ১৫২।

বৈশাখ মাসে বজ্রের, জ্যৈষ্ঠ মাসে মরকতের, আষাঢ় মাসে মুক্তার, শ্রাবণ মাসে ইন্দ্রনীলের। ১৫৩।

ভাদ্র মাসে পদ্মরাগের, আশ্বিন মাসে গোমেদের। ১৫৪।

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* The great serpent who kept the earth from going down to "bottomless perdition" at the reign of Chaos.

मूलम्।

कार्त्तिके वैद्रुमं लिङ्गं वैदूर्य्यं मार्गशीर्षके।

पुष्परागमयं पौषे माघे तु मणिजं वरं॥ १५५॥

फाल्गुने चन्द्रकान्तोत्थं चैत्रे हैमं प्रशस्यते।

सर्व्वमासेषु रत्नानामलाभे हैममेव वा॥ १५६॥

हैमाभावे राजतस्वा ताम्रजं शैलजं तथा।

सर्व्वगन्धमयं वाथ लिङ्गं कुर्य्याद्यथाविधि॥ १५७॥

तर्जमा।

कात्तिक माहिनामे मुंगाका बनाया शिवलिङ्गपजन, एगहण माहिनामे लसुनियाका बनाया शिवलिङ्गपूजन, पुष माहिनामे पुखराजका बनाया शिवलिङ्गपूजन, माघ माहिनामे मणिका बनाया शिवलिङ्गपूजन। १५५।

फागुन माहिनामे चन्द्रकान्त मणिका बनाया शिवलिङ्ग-पूजन और चैत् माहिनामे सोणेका बनाया शिवलिङ्ग-पूजन अति प्रशस्त है। जेह माहिनामे जेह मणिका शिव-लिङ्गपूजन कहा, ते सबको अभाव होनेसे सोणेका शिवलिङ्ग-पूजन आच्छा है। १५६।

जौ सोणा न मिले तौ चांदीका, जौ चांदी न मिले तौ तांबेका, जौ तांबा न मिले तौ पात्थरका, जौ पात्थर न मिले तौ सुगन्ध वस्तुका शिवलिङ्ग बनायके पूजा करे। १५७।

TRANSLATION.

155-156. In October, the coral; in November, the cat's-eye; in December, the topaz; in January, the serpent-stone; in February, the *chandrakánta*; and in March, the gold *Siva-linga*, should be respectively worshipped. For want of others, the image of pure gold is good for every month, and its worship is auspicious.

157. For want of gold, the silver; for want of silver, the copper; for want of copper, the stone image; for want of stone, the image of fragrant materials, may be formally worshipped.

অনুবাদ।

কার্ত্তিক মাসে বিক্রমের, অগ্রহায়ণ মাসে বৈদূর্য্যের, পৌষ মাসে পুষ্পরাগের, মাঘ মাসে সর্পমণির। ১৫৫।

ফাল্গুন মাসে চন্দ্রকান্তের এবং চৈত্র মাসে স্বর্ণের শিব-লিঙ্গপূজা অতি প্রশংসনীয়। উল্লিখিত রত্ন সমুদায়ের অভাবে প্রতিমাসেই শুদ্ধ স্বর্ণময় শিবলিঙ্গ পূজনে অতি প্রশস্ত ফল লাভ করা যাইতে পারে। ১৫৬।

স্বর্ণের অভাবে রজতের, রজতের অভাবে তাম্রের, তাম্রের অভাবে প্রস্তরের, প্রস্তরের অভাবে গন্ধদ্রব্যের শিব-লিঙ্গ বিধিপূর্ব্বক পূজা করা কর্ত্তব্য। ১৫৭।

मूलम्।

अपिच।

कुमार उवाच।

लिङ्गं शिलामयं पूज्यं देवदेवस्य शूलिनः।
सर्व्वैर्नृभिर्दैवतैश्च ब्रह्मादिभिरतन्द्रितैः॥ १५८॥
इन्द्रनीलं प्रवालञ्च वैदूर्य्यं वज्रमेव च।
गोमेदं पद्मरागञ्च मुक्ता च काञ्चनं तथा॥ १५९॥
रजतं ताम्रमारञ्च तथा मरकतं परं।
रत्नधातुमयान्येव लिङ्गानि कथितानि च।
पवित्राण्येव पूज्यानि सर्व्वकामप्रदानि च॥ १६०॥

तरजमा।

और कहते हैं।

कार्त्तिक बोले।

सब मनुष्य और ब्रह्मा आदि देवतागणका देवदेव शूलपाणिका शिलाको बनाया लिङ्गपूजा करणा चाहिये। १५८।

नीला, मुंगा, लशुनिया, हीरा, गोमेद, माणिक, मोति, सोणा, चांदी, तांवा, पितरि, पान्ना, यह सब रत्न धातुको बनाये शिवलिङ्ग बहुत पवित्र, पूजा करणेका योग्य और सब प्रकारका कामनाकी देनेका योग्य हैं। १५९। १६०।

Translation.

Listen further.

Kumár said,—

158. The stone *linga* of the God of gods,—the bearer of the trident—should be devoutly worshipped by all men as well as by Brahmá and the other gods.

159—160. A *linga* of sapphires, corals, cat's-eyes, diamonds, zircons, rubies, pearls, gold, silver, copper, brass, or emeralds, is very sacred,—and the worship of it is attended with the fulfilment of every desire.

অনুবাদ।

আরও বলিতেছি।

কুমার বলিয়াছিলেন।

দেবদেব শূলপাণির শিলাময় লিঙ্গ সকল মনুষ্য ও ব্রহ্মাদি দেবগণের অতন্দ্রিতভাবে পূজা করা কর্ত্তব্য। ১৫৮।

ইন্দ্রনীল, প্রবাল, বৈদূর্য্য, হীরক, গোমেদ, পদ্মরাগ, মুক্তা, কাঞ্চন, রজত, তাম্র, পিত্তল ও মরকত, এই সকল রত্ন ও ধাতু-নির্ম্মিত শিবলিঙ্গ অতি পবিত্র, পূজনীয় ও সর্ব্ব-প্রকার কামনাসিদ্ধিকারক। ১৫৯। ১৬০।

मूलम्।

अपिच।

पारदस्य महाभूत्यै सौभाग्याय च मौक्तिकं।
चान्द्रकान्तं मृत्युजित् स्याद्धाटकं सर्व्वकामदं॥ १६१॥

अपिच।

सर्व्वं रत्नमयं श्रेष्ठं तत्र वज्रमरिच्छिदि।
रैत्यलिङ्गं महाभूत्यै सौभाग्याय च मौक्तिकं॥ १६२॥
पुष्टिमूलं महानीलं ज्योतीरससमुद्भवं।
स्पर्शकं कुलसन्तत्यै तैजसं सूर्य्यकान्तजं॥ १६३॥

तर्जमा।

और कहते हैं।

पाराका शिवलिङ्गके जो पूजे, तिसको बड़ा ऐश्वर्य्य होता है। जो मोतिके बनाये शिवलिङ्ग पूजे, तिसको उत्तम भाग्य होती है। जो चन्द्रकान्तका बनाये शिवलिङ्ग पूजे, तिसको आयुर्ब्बल बड़ता है। और जो सोनेका बनाये शिवलिङ्ग पूजे, तिसको सब कामना सिद्धि होता है।१६१।

और कहते हैं।

सर्व्वप्रकारका रत्नका बनाये शिवलिङ्गके पूजन सबसे श्रेष्ठ है। तेह सबके मध्यमे हीराका बनाया शिवलिङ्ग पूजनसे शत्रुकी नाश होती है। पाराके बनाये शिवलिङ्ग पूजनसे लक्ष्मीप्राप्ति होती है। मोतिका बनाये शिवलिङ्ग पूजनसे सुन्दर भाग्य होती है। १६२।

महानील और ज्योतीरसका बनाये शिवलिङ्ग पूजनसे शरीरकी पुष्टि होती है। स्पर्शमणिका और सूर्य्यकान्त-मणिका बनाये शिवलिङ्ग पूजनसे कुलकी वृद्धि होती है। १६३।

TRANSLATION.

Listen further.

161. Again, if a *linga* is made of mercury, it causes great wealth; if, of pearls, prosperity; if, of *chandrakánta*, immortality; and if, of gold, fruition.

162. Every kind of gemmed *linga* is good; but the worship of a *linga* of diamonds brings about the destruction of the enemy; of one of mercury, the accession of vast wealth; and finally of one of pearls, general good fortune.

163. The worship of a *linga* made of *mahánílas* or blood-stones, makes the body healthy; and that of one composed of load-stones and the *súryakánta*, brings dignity to the family.

অনুবাদ।

আরও বলিতেছি।

শিবলিঙ্গ পারদনির্ম্মিত হইলে মহৈশ্বর্য্যের, মুক্তানির্ম্মিত হইলে সৌভাগ্যের, চন্দ্রকান্তমণিনির্ম্মিত হইলে মৃত্যুঞ্জয়ের, সুবর্ণনির্ম্মিত হইলে সর্ব্বাভিলাষ পূরণের, হেতু হন। ১৬১।

সর্ব্বপ্রকার রত্ননির্ম্মিত শিবলিঙ্গই শ্রেষ্ঠ, তন্মধ্যে বজ্র-নির্ম্মিত শিবলিঙ্গ পূজনে শত্রুবিনাশ, পারদময় শিবলিঙ্গ পূজনে মহৈশ্বর্য্যবৃদ্ধি এবং মুক্তাময় শিবলিঙ্গ পূজনে সৌভাগ্য-লাভ হয়। ১৬২।

মহানীল ও জ্যোতীরস দ্বারা গঠিত শিবলিঙ্গ পূজায় শরীরের পুষ্টি এবং স্পর্শ ও সূর্য্যকান্তমণিদ্বারা নির্ম্মিত শিব-লিঙ্গ পূজায় কুল সমুন্নত হয়। ১৬৩।

मूलम्।

चन्द्रापीडं मृत्युजित् स्यात् स्फाटिकं सर्व्वकामदं।
शूलाख्यमणिजं शत्रुक्षयार्थं मौक्तिकं तथा॥ १६४॥
शुभकृत् पुष्कलं तीर्थं वैदूर्य्यं शत्रुदर्पहृत्।
नीलं लक्ष्मीप्रदं ज्ञेयं चन्द्रकान्तं शुभाय वै॥ १६५॥

रत्नैः शिवार्च्चनं।

आसनानि च भद्राणि गजदन्तमयानि च।
सुवर्णरत्नचित्राणि चित्राण्यास्तरणानि च॥ १६६॥

तर्जमा।

चन्द्रकान्तमणिका शिवलिङ्ग पूजनसे मृत्युकी भयका नाश होती है। स्फटिक मणिका बनाये शिवलिङ्ग पूजनसे सर्व्वकामना सिद्धि होती है। शूलाख्य (जो रत्न धारण किहेसे शूल रोगका नाश होता है) मणिका और मौतिका बनाये शिवलिङ्ग पूजनसे शत्रुकी नाश होती है। १६४।

कोइ तीर्थमे लशुनियाका बनाये शिवलिङ्ग पूजनसे सब शुभप्राप्ति और शत्रुका अहंकारका नाश होता है। नीलाका शिवलिङ्ग पूजनसे लक्ष्मीकी वृद्धि होती है। और चन्द्रकान्त मणिका बनाये शिवलिङ्ग पूजनसे शुभ फल होता है। १६५।

रत्नकरके शिवपूजाको फल कहते हैं।

हाथीके दांतसे बनाया, सोणा और रत्न करके चित्रित करणा और विचित्र शय्या करके युक्त उत्तम आसन। १६६।

TRANSLATION.

164. The worship of a *S'ibalinga* composed of *chandra-kánta* removes the fear of death, that of one made of crystal causes fruition, that of one made of *súlákhyas* (a kind of gem, the wearing of which cures *súla*, cholic pain) and pearls, removes enemies.

165. By worshipping a *S'ibalinga* made of cat's-eyes on a sacred spot, a man attains good, and humbles the pride of his enemy;—by worshipping a *S'ibalinga* made of sapphires, he reaps prosperity; and by the worship of one made of *chandra-kánta*, he realises his best wishes.

The effect of worshipping Siva with Gems.

166. A throne made of ivory, decorated with gold and gems and covered with a many-colored cloth;

অনুবাদ।

চন্দ্রকান্ত মণিনির্ম্মিত শিবলিঙ্গ পূজা করিলে মৃত্যুভয় নাশ, স্ফটিকনির্ম্মিত শিবলিঙ্গ পূজা করিলে সর্ব্বপ্রকার কামনাসিদ্ধি, শূলাখ্য (যে মণিধারণে শূলরোগ বিনষ্ট হয়) মণি ও মৌক্তিক নির্ম্মিত শিবলিঙ্গ পূজা করিলে শত্রুনাশ হয়।১৬৪।

কোন তীর্থস্থানে বৈদূর্য্যময় শিবলিঙ্গ পূজা করিলে নানা শুভফল প্রাপ্তি ও শত্রুদর্প খর্ব্ব হয়, ইন্দ্রনীলময় শিবলিঙ্গ পূজা করিলে শ্রীবৃদ্ধি এবং চন্দ্রকান্তময় শিবলিঙ্গ পূজা করিলে শুভ ফল প্রাপ্তি হইয়া থাকে। ১৬৫।

রত্নদ্বারা শিবপূজার ফল।

গজদন্ত নির্ম্মিত, সুবর্ণ ও রত্নে চিত্রিত এবং বিচিত্র আস্তরণযুক্ত উত্তম সিংহাসন। ১৬৬।

मूलम्।

छत्रं शशिनिभं चारु मुक्तादामविराजितं।
नवरत्नान्वितं दिव्यं हेमदण्डं मनोहरं॥ १६७॥
चामरे च सिते सूक्ष्मे चामीकरपरिष्कृते।
राजहंसद्वयाकारे रत्नदण्डोपशोभिते॥ १६८॥
दर्पणश्चापि सुस्निग्धं दिव्यगन्धानुलेपनं।
समन्ताद्रत्नसंछन्नं पल्लवैश्चापि भूषितं॥ १६९॥
गम्भीरनिनदः शङ्खो हंसकुन्देन्दुसन्निभः।
अस्य पृष्ठादिदेशस्तु रत्नचामीकरान्वितः॥ १७०॥
काहलानि च रम्याणि नानानादकराणि च।
सुवर्णनिर्म्मितान्येव मौक्तिकालङ्कृतानि च॥ १७१॥

तरजमा।

पूर्णमासिके चन्द्रमाके समान उज्जर, उत्तम मोतिका माला करके शोभित, नौ रत्न करके विभूषित, सोणेका दण्डयुक्त मनोहर छाता। १६७।

उज्जर, अति सूक्ष्म, सोणा और रत्नका बनाया दण्ड करके शोभित, राजहंसके स्वरूप दो चामर। १६८।

उत्तम गन्ध करके युक्त, सम्पूर्ण रत्न करके जड़ित, नव-पल्लव करके शोभित सुन्दर दर्पण। १६९।

बड़े शब्दयुक्त, हंस, कुन्दफुल और चन्द्रमाके समान उज्जर, पृष्ठभागमे सोणा और रत्न करके चित्रित शङ्ख। १७०।

सुन्दर, रमणीय, नानाप्रकार शब्द करके युक्त, सोणेका बनाया और मोति करके शोभित काहल नाम वाद्य यन्त्र। १७१।

TRANSLATION.

167. An umbrella, bright as the full-moon, decked with pearl-chains, and the nine gems and having a stick of gold;

168. Two white *chowries*, with handles made of gold and jewels and wearing the form of the swan;

169. A cool mirror fragrant with perfumes, studded with gems, and decorated with fresh leaves.

170. A deep-breathing conch, white as the swan, the *kunda* flower or the moon, and having its back studded with gold and gems;

171. A beautiful *káhala*, (a kind of musical instrument) possessing a variety of sounds, made of gold, and decorated with pearls;

অনুবাদ।

পূর্ণচন্দ্রের ন্যায় উজ্জ্বল, মুক্তামালাবিভূষিত, নবরত্ন-শোভিত, ও সুবর্ণদণ্ডবিশিষ্ট মনোহর ছত্র। ১৬৭।

শুক্লবর্ণ, অতি সূক্ষ্ম, সুবর্ণ ও রত্নদ্বারা নির্ম্মিত দণ্ড-শোভিত এবং রাজহংসের ন্যায় আকৃতিবিশিষ্ট চামর-দ্বয়। ১৬৮।

অতি স্নিগ্ধ, উত্তম গন্ধে সুবাসিত, চতুর্দ্দিকে রত্নখচিত এবং পল্লব দ্বারা বিভূষিত দর্পণ। ১৬৯।

হংস, কুন্দপুষ্প ও চন্দ্রের ন্যায় শুক্লবর্ণ, পৃষ্ঠভাগে সুবর্ণ ও রত্নে মণ্ডিত এবং গভীর-ধ্বনিবিশিষ্ট শঙ্খ। ১৭০।

সুবর্ণে নির্ম্মিত, মুক্তা দ্বারা অলঙ্কৃত, দেখিতে অতি সুন্দর ও নানাপ্রকার ধ্বনিবিশিষ্ট কাহলনামক বাদ্য যন্ত্র। ১৭১।

मूलम्।

अनेकरत्नसंकर्णं हेमद्वारकवाटकं।
तप्तजाम्बूनदमयं रत्नस्तम्भशताहृतं ॥ १७२ ॥
मुक्तादामवितानाढ्यं विद्रुमद्वारतोरणं।
दृषद्भिरिष्टकैश्चैव निर्म्मितं गृहमुत्तमं ॥ १७३ ॥
एभिर्न्यायार्ज्जितैर्द्रव्यैर्भक्त्या चेच्छिवमर्च्चयेत्।
न तस्य प्रत्यवायोऽस्ति भोगवश्यो यतः प्रभुः ॥ १७४ ॥

नन्दिनः शिवपूजनं।

लिङ्गं पञ्चामृतेनैव यथोक्तेनाभ्यसेचयत्।
मुक्ताफलैरिन्द्रनीलैर्गोमेदैश्च निरन्तरं ॥ १७५ ॥
वैदूर्य्यैश्चैव वज्रैश्च माणिक्यैश्च तथार्च्चयत्।
एवं नन्दी महाभागो बह्वन्यब्दानि चार्च्चयत् ॥ १७६ ॥

तर्जमा।

नानाप्रकार रत्न करके युक्त, सोणेका दुवार और कवाट-युक्त, अग्निसे ज्वलाया सोणा करके बनाया और रत्न करके बनाया एक शो खम्भा करके युक्त। १७२।

मोतिका माला करके शोभित चांदनी करके आच्छादित, मुंगाका बनाया बाहेर द्वार युक्त, पात्थर और ईंटका बनाया उत्तम गृह। १७३।

धर्म्मसे बटोरे यह सब वस्तुसे जो शिवका पूजा करे, तो कोइ दोष नहि। जैसे शिव भोगको वश है। १७४।

नन्दिकेश्वरको शिवपूजाका फल कहते हैं।

महात्मा नन्दिकेश्वर बहुत दिन पञ्चामृत करके जैसा शास्त्रकहा है, तैसे अभिषेक करके मोति, नीला, गोमेद, लशुनिया, हीरा और माणिक यह सब रत्न करके बहुत दिन शिवकी पूजा करते भये। १७५। १७६।

TRANSLATION.

172—173. A goodly brick or stone palace, burning with gems, having golden threshholds and doors, and a hundred pillars of gold and jewels, —the gates made of coral and hung with a canopy, having fringes of rows of pearls;

174. By worshipping Siva with the above-mentioned objects, obtained justly, one propitiates Mahádeva, inasmuch as he loves pleasure.

The worship of Siva by Nandí.

175—176. The great *Nandí*,* after formally purifying the *S'ibalinga* in *panchámrita*,† for a great length of time worshipped Mahádeva with pearls, sapphires, zircons, cat's-eyes, diamonds and rubies.

অনুবাদ।

নানারত্নে সুঘটিত, সুবর্ণ-নির্ম্মিত দ্বার ও কবাটযুক্ত, সুবর্ণ-নির্ম্মিত ও রত্নের শত স্তম্ভযুক্ত। ১৭২।

মুক্তাঝালরে শোভিত চন্দ্রাতপযুক্ত, বিদ্রুমতোরণ-বিশিষ্ট, ইষ্টক বা প্রস্তর দ্বারা নির্ম্মিত উত্তম গৃহ। ১৭৩।

যদি কেহ ন্যায়োপার্জ্জিত এই সকল বস্তু দ্বারা শিবের অর্চ্চনা করে, তাহাতে তাহার প্রত্যবায় নাই, যেহেতু প্রভু ভোগের অধীন। ১৭৪।

নন্দীর শিবপূজা।

মহাত্মা নন্দী পঞ্চামৃত দ্বারা যথাশাস্ত্র শিবলিঙ্গকে অভিষিক্ত করিয়া মুক্তা, ইন্দ্রনীল, গোমেদ, বৈদূর্য্য, হীরক ও মাণিক্য দ্বারা বহুকাল অর্চ্চনা করিয়াছিলেন। ১৭৫। ১৭৬।

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* A follower of Mahádeva.

† A purifying mixture composed of *five* substances; *viz.*, dadhi (curd), milk, clarified butter, honey and sugar.

मूलम्

रत्नैः श्रीकृष्णपूजनफलं।

विद्रुमैः पूजयन् कृष्णं त्रैलोक्यं वशमानयेत्।
माणिक्यैः पूजयन् कृष्णं सार्व्वभौमतमो भवेत्॥ १७७॥
पुष्परागैर्यजन् कृष्णं राजा भवति निश्चितं।
क्षत्रियः सार्व्वभौमः स्यात् साधयेत् सकलां महीं॥१७८॥
गारुत्मतमयै रत्नैः पूजयन् ज्ञानवान् भवेत्।
अपि हीरकरत्नेन पूजयन् किं न साधयेत्॥ १७९॥

तर्जमा

रत्न करके श्रीकृष्णका पूजाका फल कहते है।

जो मनुष्य मुंगा करके श्रीकृष्णका पूजा करे, सो तिन लोकका वश करणे शके ; और जो माणिक करके पूजा करे, सो सम्पूर्ण पृथ्वीका राजा होये। १७७।

जो मनुष्य पुखराज करके श्रीकृष्णका पूजा करे, सो अवश्य राजा होये और पूजा करणेवाला क्षत्रिय होये तौ सम्पूर्ण पृथ्वीका राज पावे। १७८।

जो मनुष्य पान्नासे श्रीकृष्णकी पूजा करे, सो बहुत ज्ञानी होता हैं ; और जो हीरासे पूजा करे, तिसको सब कार्य्यसिद्धि होते है। १७९।

TRANSLATION.

The religious merit obtained by worshipping Krishna with gems.

177. By worshipping Krishna with coral, a man can subdue the three worlds; and by worshipping him with rubies, he attains the position of *Sárvabhauma.**

178. He who worships Krishna with topazes, surely obtains 'the golden round and top of sovereignty;' and if the worshipper is a *Kshatriya*, he can lord it over the whole world.

179. He who worships Krishna with emeralds, attains wisdom; and he who worships the god with diamonds,—what can he not achieve?

অনুবাদ।

রত্নদ্বারা শ্রীকৃষ্ণপূজার ফল।

বিদ্রুম দ্বারা শ্রীকৃষ্ণের পূজা করিলে ত্রিলোক বশীভূত হয়, মাণিক্য দ্বারা পূজা করিলে সার্ব্বভৌম রাজা হয়।১৭৭।

পুষ্পরাগ দ্বারা শ্রীকৃষ্ণের পূজা করিলে নিশ্চয়ই রাজা হয়, পূজক যদি ক্ষত্রিয় হয়, তাহা হইলে সমুদায় পৃথিবীর একাধিপত্য লাভ করিতে পারে। ১৭৮।

পান্নাদ্বারা শ্রীকৃষ্ণের পূজা করিলে লোকে জ্ঞানী হয়, হীরক দ্বারা পূজা করিলে কোন্ কার্য্য না সাধিত হইতে পারে?। ১৭৯।

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* The Lord of the whole world.

मूलम् ।

सुवर्णपुष्पैरभ्यर्च्च्य मासं भक्तिपरायणः ।
कुबेरसमसम्पत्तिं प्राप्य चिरञ्च मोदते ।
देहान्ते हरितां प्राप्य स तु निर्व्वाणमृच्छति ॥ १८० ॥

अपिच ।

अमूल्यरत्नरचितं दर्पणानां सहस्रकं ।
देयं नारायणायैव नाभिसौन्दर्य्यहेतवे ॥ १८१ ॥
अमूल्यरत्नरचितं पूटकानां सहस्रकं ।
प्रदेयं गोपिकेशाय नासिकारूपहेतवे ॥ १८२ ॥
मुक्ताफलानां लक्षञ्च दन्तसौन्दर्य्यहेतवे ।
देयं गोलोकनाथाय शैलजे भक्तिपूर्व्वकं ॥ १८३ ॥

तरजमा ।

जो मनुष्य सोणेका फुल वनायकरके श्रीकृष्णकी पूजा मास भरि करे, सो मनुष्य इह लोकमे कुवेरके समान धनी होये और मरण भये पर मुक्ति पावे । १८० ।

और कहते हैं ।

नाभिका सौन्दर्य्यके हेतु अमूल्य रत्नका हाजार दर्पण वनायकरके नारायणको देना चाहिये । १८१ ।

नाकका सौन्दर्य्यके हेतु अमूल्य रत्न करके वनाया हाजार कमल श्रीकृष्णको देना चाहिये । १८२ ।

हे शैलनन्दिनि ! दांतका सौन्दर्य्यके हेतु लाख मोति गोलोकनाथको देना चाहिये । १८३ ।

TRANSLATION.

180. By worshipping Krishna with golden flowers, a man can become as rich as *Kuvera*, and in after-life, can attain *nirvána*.*

Further :—

181. If a person worships *Náráyana* with a thousand mirrors, studded with jewels, he attains a beautiful navel.

182. For attaining a good nose, one should worship *Gopináth* with a thousand lotuses decorated with gems.

183. O Daughter of the Mountain, for good teeth, a man should offer *Golakanáth* one hundred thousand pearls.

অনুবাদ।

যে ব্যক্তি ভক্তিপরায়ণ হইয়া এক মাস স্বর্ণের পুষ্পদ্বারা শ্রীকৃষ্ণের পূজা করে, সে ইহকালে কুবেরের ন্যায় সম্পত্তি লাভ করিয়া পরকালে নির্ব্বাণমুক্তি প্রাপ্ত হয়। ১৮০।

আরও বলিতেছি।

নাভির সৌন্দর্য্য হেতু নারায়ণকে অমূল্য রত্নখচিত সহস্রসংখ্যক দর্পণ দেওয়া উচিত। ১৮১।

নাসিকার সৌন্দর্য্য হেতু গোপীনাথ শ্রীকৃষ্ণকে অমূল্য রত্ন-নির্ম্মিত সহস্রসংখ্যক কমল দেওয়া কর্ত্তব্য। ১৮২।

হে শৈলনন্দিনি! দন্তের সৌন্দর্য্য হেতু গোলোকনাথ শ্রীকৃষ্ণকে লক্ষ মুক্তা দান করা বিধেয়। ১৮৩।

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* A philosophical word; hard to render intelligible to European readers. It signifies something like annihilation.

मूलम् ।

रत्नगेण्डूकलक्षञ्च गण्डसौन्दर्य्यहेतवे ।
महेश्वराय दातव्यं व्रते शैलेन्द्रकन्यके ॥ १८४ ॥
रत्नपाशकलक्षञ्च देयं ब्रह्मेश्वराय च ।
ओष्ठाधःस्थलरूपाय प्राणेशि भक्तितो व्रते ॥ १८५ ॥
कर्णभूषणलक्षञ्च रत्नसारविनिर्म्मितं ।
देयं सर्व्वेश्वरायैव कर्णसौन्दर्य्यहेतवे ॥ १८६ ॥
माध्वीककलसानाञ्च लक्षं रत्नविनिर्म्मितं ।
देयं विश्वेश्वरायैव स्वरसौन्दर्य्यहेतवे ॥ १८७ ॥
सुधापूर्णञ्च कुम्भानां सहस्रं रत्ननिर्म्मितं ।
देयं कृष्णाय देवेशि वाक्यसौन्दर्य्यहेतवे ॥ १८८ ॥

तर्जमा ।

हे शैलनन्दिनि! गण्डके सौन्दर्य्यके हेतु श्रीकृष्णको लाख गेंदाका देना चाहिये । १८४ ।

हे प्राणेश्वरि पार्व्वति! ओष्ठके सौन्दर्य्यके हेतु रत्नका बनाया लाख पाशा श्रीकृष्णको देना चाहिये । १८५ ।

कर्णके सौन्दर्य्यके हेतु रत्नके बनाया लाख कर्णभूषण देना चाहिये । १८६ ।

स्वरके सौन्दर्य्यके हेतु रत्नका बनाया हाजार घट मधुसे भरके श्रीकृष्णको देना चाहिये । १८७ ।

हे देवेशि! वाक्यके सौन्दर्य्यके हेतु रत्नके बनाया हाजार घट अमृतसे भरके श्रीकृष्णको देना चाहिये । १८८ ।

TRANSLATION.

184. O *Girijá*, for fine cheeks, one should offer *Krishna* one hundred thousand small balls made of gems.

185. Mistress of my heart! for attaining a good nether lip, the devotee should offer *Náráyana* one hundred thousand dice made of gems.

186. For a pair of good ears, a man should offer *Krishna* one hundred thousand ear-rings made of jewels.

187. For attaining a good voice, a man should offer *Vishweswara* one hundred thousand jars of honey, studded with gems.

188. O Empress among the gods! for attaining good speech, a person should offer *Krishna* a thousand jars of nectar, made of gems.

অনুবাদ।

হে শৈলেন্দ্রনন্দিনি! গণ্ডদেশের সৌন্দর্য্য হেতু মদীশ্বর শ্রীকৃষ্ণকে লক্ষ রত্ন গেণ্ডুক (ভাঁটা) দেওয়া উচিত। ১৮৪।

হে জীবিতেশ্বরি! অধঃ ওষ্ঠের সৌন্দর্য্য হেতু ব্রহ্মেশ্বরকে রত্ননির্ম্মিত লক্ষ পাশক দান করা কর্ত্তব্য। ১৮৫।

কর্ণের সৌন্দর্য্য হেতু সর্ব্বেশ্বর নারায়ণকে উত্তম রত্ননির্ম্মিত লক্ষ কর্ণভূষণ প্রদান করা বিধেয়। ১৮৬।

স্বরের সৌন্দর্য্য হেতু বিশ্বেশ্বরকে মধুপূর্ণ লক্ষ রত্ন-কলস দান করা উচিত। ১৮৭।

হে দেবেশি! বাক্যের সৌন্দর্য্য হেতু শ্রীকৃষ্ণকে রত্ননির্ম্মিত সহস্রসংখ্যক সুধাপূর্ণ কলস দান করা কর্ত্তব্য।১৮৮।

मूलम्।

रत्नप्रदीपलक्षञ्च गोपवेशविधायिने।
देयं किशोरवेशाय हस्तसौन्दर्य्यहेतवे॥ १८९॥
धुस्तूरकुसुमाकारं रत्नपाचसहस्रकं।
देयं गोरक्षकायैव गलसौन्दर्य्यहेतवे॥ १९०॥
सद्रत्नसाररचितं पद्मनालसहस्रकं।
देयं तन्तुकपालाय बाहुसौन्दर्य्यहेतवे॥ १९१॥
लक्षञ्च पद्मरागाणां वक्षःसौन्दर्य्यहेतवे।
देयं गोपाङ्गनेशाय नारायणि हरिव्रते॥ १९२॥
अङ्गुरीयकलक्षञ्च रत्नसारविनिर्म्मितं।
अङ्गुलीनाञ्च रूपार्थं देयं देवेश्वराय च॥ १९३॥

तरजमा।

हस्तिका सौन्दर्य्यके हेतु रत्नका बनाया लाख चेराक श्रीकृष्णको देना चाहिये। १८९।

ग्रीवाका सौन्दर्य्यके हेतु रत्नका बनाया धुतूरके समान आकार पाच गोपवेशधारी श्रीकृष्णको देना चाहिये।१९०

भुजाका सौन्दर्य्यके हेतु रत्नका बनाया आकार कमलके डांडी देना चाहिये। १९१।

हे नारायणि! छातीके सौन्दर्य्यके हेतु लाख पद्मराग श्रीकृष्णको देना चाहिये। १९२।

अङ्गुलीके सौन्दर्य्यके हेतु लाख रत्नकी अङ्गुरी देवेश्वर नारायणको देना चाहिये। १९३।

TRANSLATION.

189. For a pair of beautiful eyes, a man should offer the youthful *Krishna* one hundred thousand lamps, made of jewels.

190. For a goodly neck, *Gopála* should be worshipped with a thousand flowers, made of gems, and shaped like the *Dhustúra*.

191. For two goodly arms, *Krishna* should be offered a thousand lotus-stalks, made of jewels.

192. O *Náráyaní*, to attain a fine chest, the god should be propitiated with a hundred thousand rubies.

193. For handsome fingers, a hundred thousand gemmed rings should be offered to the god.

অনুবাদ।

দৃষ্টিরসৌন্দর্য্য হেতু গোপবেশধারী শ্রীকৃষ্ণকে লক্ষ রত্ন-নির্ম্মিত প্রদীপ দেওয়া উচিত। ১৮৯।

গলদেশের সৌন্দর্য্য হেতু শ্রীকৃষ্ণকে রত্ন-নির্ম্মিত সহস্র-সংখ্যক ধুস্তূর পুষ্প দান করা বিধেয়। ১৯০।

বাহুর সৌন্দর্য্য সাধনার্থ শ্রীকৃষ্ণকে উত্তম রত্ননির্ম্মিত সহস্রসংখ্যক পদ্মনাল প্রদান করা উচিত। ১৯১।

হে নারায়ণি! বক্ষঃস্থলের সৌন্দর্য্য হেতু গোপাঙ্গনা-নাথ শ্রীকৃষ্ণকে লক্ষ মাণিক দেওয়া উচিত। ১৯২।

অঙ্গুলির সৌন্দর্য্য সাধনার্থ দেবেশ্বর শ্রীকৃষ্ণকে উত্তম রত্ননির্ম্মিত লক্ষ অঙ্গুরীয়ক দান করা কর্ত্তব্য। ১৯৩।

मूलम्।

मणीन्द्रसाररचितं श्वेतवर्णं मनोहरं।
देयं मुनीन्द्रनाथाय नखसौन्दर्य्यहेतवे ॥ १९४ ॥
सद्रत्नसारहाराणां लक्षञ्चातिमनोहरं।
देयं मदनमोहाय स्तनसौन्दर्य्यहेतवे ॥ १९५ ॥
सद्रत्नवर्त्तुलाकारं लक्षपात्रं मनोहरं।
देयं पद्मालयेशाय देहस्य रूपहेतवे ॥ १९६ ॥
सद्रत्नसाररचितं रथचक्रसहस्रकं।
नितम्बरूपहेत्वर्थं प्रदेयं चक्रपाणये ॥ १९७ ॥
सुवर्णच्छत्रलक्षञ्च देयं नारायणाय च।
चित्रितं रत्नसारेण मूर्द्ध्नः सौन्दर्य्यहेतवे ॥ १९८ ॥

तर्ज्जमा।

नखके सौन्दर्य्यके हेतु लाख उज्जर मनोहर उत्तम रत्न श्रीकृष्णको देना चाहिये। १९४।

स्तनके सौन्दर्य्यके हेतु उत्तम रत्न करके बनाया लाख मनोहर हार मदनमोहन श्रीकृष्णको देना चाहिये। १९५।

सम्पूर्ण शरीरकी सौन्दर्य्यके हेतु उत्तम रत्न करके बनाया मनोहर लाख गोलाकार पात्र देना चाहिये। १९६।

नितम्बके सौन्दर्य्यके हेतु उत्तम रत्न करके बनाया हाजार रथके चक्र चक्रपाणि नारायणको देना चाहिये। १९७।

माथाका सौन्दर्य्यके हेतु सुवर्ण करके बनाया अमूल्य रत्न करके चित्रित करणा लाख छाता देना चाहिये। १९८।

TRANSLATION.

194. For good nails, *Krishna* should be offered a hundred thousand beautifully white gems.

195. For attaining a beautiful bust, a woman should offer Krishna a million chains, made of jewels of rare excellency.

196. For the general beauty of the person, a person should offer the Lord of Lakshmí beautiful balls studded with gems.

197. For a pair of good buttocks, a woman should worship the Holder of the *chakra* with a thousand wheels made of gems.

198. For a good head, one should propitiate Náráyana with a million golden umbrellas, adorned with gems.

অনুবাদ।

নখের সৌন্দর্য্য হেতু মুনীন্দ্রনাথ শ্রীকৃষ্ণকে উত্তম শ্বেতবর্ণ লক্ষ রত্ন দেওয়া উচিত। ১৯৪।

স্তনের সৌন্দর্য্য হেতু মদনমোহন শ্রীকৃষ্ণকে অতি মনোহর, উত্তম রত্ননির্ম্মিত লক্ষ হার প্রদান করা বিধেয়। ১৯৫।

সমুদায় দেহের সৌন্দর্য্য হেতু লক্ষ্মীশ শ্রীকৃষ্ণকে উত্তম রত্ননির্ম্মিত, অতি মনোহর লক্ষসংখ্যক বর্ত্তুলাকার বস্তু প্রদান করা কর্ত্তব্য। ১৯৬।

নিতম্বদেশের সৌন্দর্য্য হেতু চক্রপাণি নারায়ণকে উত্তম রত্ননির্ম্মিত সহস্রসংখ্যক রথচক্র দান করা উচিত। ১৯৭।

মস্তকের সৌন্দর্য্য হেতু নারায়ণকে উত্তম রত্নচিত্রিত স্বর্ণনির্ম্মিত লক্ষ ছত্র দান করা কর্ত্তব্য। ১৯৮।

मूलम्।

अमूल्यरत्नलक्षञ्च देयं नारायणाय वै।
सुव्रते व्रतपूर्णार्थं शीलसौन्दर्यहेतवे॥ १९९॥
शुद्धस्फटिकसङ्काशं मणीन्द्रसारलक्षकं।
देयं मुनीन्द्रनाथाय मनःसौन्दर्यहेतवे॥ २००॥
प्रवालसारसङ्काशं मणिसारसहस्रकं।
देयं कृष्णाय भक्त्या च प्रियानुरागवृद्धये॥ २०१॥
माणिक्यसारलक्षञ्च देयं कृष्णाय यत्नतः।
जन्मनः कोटिपर्य्यन्तं स्वामिसौभाग्यहेतवे॥ २०२॥
रत्नेन्द्रसारलक्षञ्च देयं कृष्णाय यत्नतः।
असंख्यजन्मपर्य्यन्तमात्मनो धनहेतवे॥ २०३॥

तर्जमा।

हे सुव्रते! स्वभावके सौन्दर्यके हेतु लाख अमूल्य रत्न नारायणको देना चाहिये। १९९।

मनके सौन्दर्यके हेतु उत्तम स्फटिक मणिका समान दीप्तियुक्त लाख उत्तम मणि देना चाहिये। २००।

पतिकी प्रीतिकी हेतु मुंगाके समान दीप्तियुक्त हाजार उत्तम मणि श्रीकृष्णको देना चाहिये। २०१।

कोटि जन्म पर्य्यन्त स्वामीकी सौभाग्यके वरे लाख माणिक श्रीकृष्णको देना चाहिये। २०२।

असंख्य जन्म पर्य्यन्त अपने धन लाभके वरे लाख उत्तम मणि श्रीकृष्णको देना चाहिये। २०३।

TRANSLATION.

199. O *Suvrata*, for a fair nature, one should offer Nárâyana a hundred thousand gems of great value.

200. For a fair mind, a person should worship Krishna with a hundred thousand gems, white like pure crystal.

201. For securing the good graces of her husband, a woman should worship Krishna with a thousand gems, red like the coral.

202. For securing her husband for the space of ten millions of births, a woman should offer Nâráyana a hundred thousand rubies of matchless beauty.

203. For securing riches for no end of births, a man should worship Krishna with a hundred thousand gems.

অনুবাদ।

হে সুব্রতে! স্বভাবের সৌন্দর্য্যার্থ নারায়ণকে লক্ষসংখ্যক অমূল্য রত্ন দেওয়া উচিত। ১৯৯।

মনের সৌন্দর্য্য হেতু মুনীন্দ্রনাথ শ্রীকৃষ্ণকে বিশুদ্ধ স্ফটিকের ন্যায় শুভ্রবর্ণ লক্ষসংখ্যক উত্তম রত্ন দান করা কর্ত্তব্য। ২০০।

স্বামীর অনুরাগ বৃদ্ধির নিমিত্ত শ্রীকৃষ্ণকে ভক্তিপূর্ব্বক সহস্রসংখ্যক প্রবালের ন্যায় রক্তবর্ণ মণি দান করা বিধেয়। ২০১।

কোটি জন্ম পর্য্যন্ত স্বামিসৌভাগ্যলাভার্থ শ্রীকৃষ্ণকে যত্নপূর্ব্বক লক্ষ উত্তম মাণিক দেওয়া উচিত। ২০২।

অসংখ্য জন্ম পর্য্যন্ত আপনার ধনলাভার্থ শ্রীকৃষ্ণকে যত্নপূর্ব্বক লক্ষসংখ্যক উত্তম রত্ন দান করা কর্ত্তব্য। ২০৩।

मूलम्।

कल्पपादपदानं।

सूत उवाच।

अथान्यं संप्रवक्ष्यामि कल्पपादपमुत्तमं।
शतनिष्कैश्च कृत्वैव सर्व्वशाखासमन्वितं॥ २०४॥
शाखायां विधिना कृत्वा मुक्तादामप्रलम्बनं।
दिव्यैर्मरकतैश्चैव चाङ्कुराणि प्रविन्यसेत्। २०५॥
प्रवालं कारयेद्विद्वान् प्रवालेन द्रुमस्य तु।
फलानि पद्मरागैश्च कल्पवृक्षस्य शोभनं। २०६॥
मूलदण्डश्च नीलेन वज्रेण स्कन्धमुत्तमं।
वैदूर्य्येण द्रुमाग्रञ्च पुष्परागेण मस्तकं॥ २०७॥

तर्जमा।

कल्पवृक्षका दान कहते हैं।

सूतजी बोलते हैं।

हे सुव्रत! आगे अन्य प्रकारसे कल्पवृक्षनामक महादानकी विषय कहते हैं। शौ-संख्या सुवर्णसे सम्पूर्ण शाखायुक्त कल्पवृक्ष बनावना चाही। २०४।

वृक्षके सब शाखामें मोतिका माला विधिपूर्व्वक झुलावके मनोहर मरकत मणिसे वृक्षका जड़का निर्म्माण करणा चाही। २०५।

वृक्षका नवा पल्लव मूंगाका और फल पद्मराग मणिका बनावना चाही। २०६।

वृक्षके मूल नीला मणिका, डार हीराका, अग्रभाग लसुनियाका और मस्तक पुखराजका बनावना चाही। २०७।

TRANSLATION.

The Bestowal of the Kalpa Tree.

Súta said ;—

204. O *Suvrata*, I am going to tell you of another kind of offering. The Kalpa tree should be prepared with a hundred *niskas*,* with branches.

205. Pearls should hang down from its boughs; and beautiful emeralds should form its shoots.

206. Corals should form the new leaves; and rubies, the fruits.

207. Sapphires should form the root; diamonds, the nethermost part of the trunk; cat's-eyes, the part immediately below the top; and finally topazes, the foremost part.

অনুবাদ।

কল্পপাদপদান।

সূত বলিয়াছিলেন।

হে সুব্রত! অনন্তর অন্যপ্রকার কল্পপাদপনামক মহাদানের বিষয় বলিতেছি। শতসংখ্যক নিষ্ক অর্থাৎ মোহরদ্বারা সর্ব্বশাখাসমন্বিত কল্পপাদপ নির্ম্মাণ করিতে হইবে। ২০৪।

বৃক্ষের প্রত্যেক শাখাতে মুক্তামালা বিধিপূর্ব্বক প্রলম্বিত করিয়া মনোহর মরকত দ্বারা বৃক্ষের অঙ্কুর নির্ম্মাণ করিতে হইবে। ২০৫।

কল্পবৃক্ষের নব পল্লব সকল প্রবাল দ্বারা এবং ফলসমূহ পদ্মরাগ দ্বারা নির্ম্মিত হইবে। ২০৬।

বৃক্ষের মূল ইন্দ্রনীল দ্বারা, স্কন্ধদেশ হীরক দ্বারা, অগ্র ভাগ বৈদূর্য্য দ্বারা ও মস্তক পুষ্পরাগ দ্বারা নির্ম্মাণ করিতে হইবে। ২০৭।

* A *niska* is a gold mohar.

मूलम्।

गोमेदकेन वै पत्रं सूर्य्यकान्तेन सुव्रत।
चन्द्रकान्तेन वा वेदिं द्रुमस्य स्फटिकेन वा ॥ २०८ ॥
वितस्तिमात्रमायासं वृक्षस्य परिकीर्त्तितं।
तन्मूले स्थापयेल्लिङ्गं लोकपालसमावृतं ॥ २०९ ॥

रत्नधेनुदानं।

मत्स्य उवाच।

अथातः संप्रवक्ष्यामि महादानमनुत्तमं।
रत्नधेनुरिति ख्यातं गोलोकफलदं नृणां ॥ २१० ॥
पुण्यन्दिनमथासाद्य तुलापुरुषदानवत्।
लोकेशावाहनं कृत्वा ततो धेनुं प्रकल्पयेत् ॥ २११ ॥

तरजमा।

गोमेद मणिका वृक्षका पाता और वृक्षके तरे सूर्य्यकान्त, चन्द्रकान्त, अथवा स्फटिक मणिका वेदि बनावना चाही। २०८।

वृक्षके प्रमाण विताभर और वृक्षके मूलमे आठ लोकपालके सहित शिवलिङ्ग स्थापन करणा चाही। २०९।

रत्नधेनुदानका फल कहते हैं।

मत्स्यावतार नारायण बोले।

इसके अनन्तर महादान कहते हैं। जो मनुष्य रत्नधेनुका दान करते है, सो मरणके अन्त गोलोकको जाते हैं। २१०

पुण्य दिनमे तुलापुरुषके दानके समान लोकपालादिकका पूजा करके पिछे धेनुका निर्माण करणा चाही।२११।

TRANSLATION.

208. The leaves should be of zircons; and the alter should be of *súrya-kántas, chandra-kántas,* or crystals.

209. The height of the tree should be one *vitasti*; and the *linga* should be established beneath it, along with the other deities.

The Bestowal of the Gemmed Cow.

The Incarnation of the Fish said;—

210. I am going to relate matters pertaining to the great bestowal of the gemmed cow;—by which a man attains *Golaka.*

211. Like the ceremonies of *tulá* and *purúsa,* on an auspicious day, the presence of the deities should be solicited, before the gemmed cow is constructed.

অনুবাদ।

গোমেদ দ্বারা বৃক্ষপত্র সকল এবং বৃক্ষমূলে সূর্য্যকান্ত বা চন্দ্রকান্ত অথবা স্ফটিক দ্বারা বেদি নির্ম্মিত হইবে।২০৮।

বৃক্ষের পরিমাণ বিতস্তিপরিমিত হইবে এবং তন্মূলে লোকপালগণসমবেত শিবলিঙ্গ স্থাপন করিতে হইবে।২০৯।

রত্নধেনু দান।

মৎস্যাবতার ভগবান্ বলিয়াছিলেন।

অতঃপর রত্নধেনুনামক অতি শ্রেষ্ঠ মহাদানের বিবরণ বলিতেছি, যদ্দ্বারা মনুষ্যগণ গোলোকে বসতি করিতে পারে। ২১০।

পুণ্যাহ প্রাপ্ত হইয়া তুলা পুরুষদানের ন্যায় লোকপালদিগের আবাহন করিয়া পশ্চাৎ ধেনু নির্ম্মাণ করিবে।২১১।

मूलम्

भूमौ कृष्णाजिनं कृत्वा लवणद्रोणसंवृतं।
धेनुं रत्नमयीं कुर्य्यात् सङ्कल्प्य विधिपूर्व्वकं॥ २१२॥
स्थापयेत् पद्मरागाणामेकाशीतिं मुखे बुधः।
पुष्परागशतं तद्वद्घोणायां परिकल्पयेत्॥ २१३॥
ललाटे हेमतिलकं मुक्ताफलशतं दृशोः।
भ्रूयुगे विद्रुमशतं शुक्ती कर्णद्वये स्मृते॥ २१४॥
काञ्चनानि च शृङ्गाणि शिरो वज्रशतात्मकं।
तथा च नेत्रपटलं गोमेदकसमन्वितं॥ २१५॥

तर्जमा

पृथ्वीपर मृगाका चर्म्म बिछायके द्रोणपरिमाण अर्थात् बत्तिश सेर लोन उस पर धरके विधानपूर्व्वक संकल्प करके रत्नकी धेनु निर्म्माण करणा चाही। २१२।

पण्डित लोग तिस गौके मुखके उपर एकाशी माणिक और नासामे एक शौ पुखराज स्थापन करेंगे। २१३।

कपालमे सोणेका तिलक, दोनो नयमे एक शौ मोति, दोनो भ्रूमे एक शौ मुंगा और दोनो कानमे दोठे मोतिका जड़ सिपि स्थापन करेंगे। २१४।

गौका दोनो शींगि सोणेका, माथा एक शौ हीराका, चक्षुका पुत्तरी गोमेद मणिका बनावना चाही। २१५।

TRANSLATION.

212. The hide of a *Krishnasára** should be touched with salt weighing a *drona*,† and spread on the ground; and on it the jewelled cow should be made with due ceremonies.

213. The sages should place eighty-one rubies in its mouth; and a hundred topazes on its nose.

214. On its forehead, a golden stripe should be painted; a hundred pearls should be placed near its eyes; a hundred corals near its brows; and two oysters on its ears.

215. The two horns of the cow should be made of gold; the head, with a hundred diamonds; and the pupils of the eyes, with zircons.

অনুবাদ।

দ্রোণ অর্থাৎ বত্রিশ সেরপরিমিত লবণ-সংযুক্ত কৃষ্ণসার মৃগচর্ম্ম ভূমিতে পাতিয়া বিধিপূর্ব্বক সঙ্কল্প করত রত্নময়ী ধেনু নির্ম্মাণ করিবে। ২১২।

পণ্ডিতগণ ধেনুর মুখে একাশীতি পদ্মরাগ, নাসিকাতে এক শত পুষ্পরাগ স্থাপন করিবেন। ২১৩।

ললাটে হেমতিলক, চক্ষুর্দ্বয়ে শতসংখ্যক মুক্তা, ভ্রূযুগে একশত প্রবাল এবং কর্ণদ্বয়ে দুইটী মুক্তোৎপাদিকা শুক্তি দিবেন। ২১৪।

ধেনুর শৃঙ্গদ্বয় কাঞ্চন দ্বারা, শিরোদেশ শতসংখ্যক বজ্র দ্বারা এবং চক্ষুর তারা গোমেদ দ্বারা নির্ম্মাণ করিবেন। ২১৫।

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* A kind of antelope. † 32 seers.

मूलम्।

इन्द्रनीलशतं पृष्ठे वैदूर्य्यशतपार्श्वकौ।
स्फटिकैरुदरं कार्य्यं सौगन्धिकशतं हृदि॥ २१६॥
खुरा हेममयाः कार्य्याः पुच्छं मुक्तावलीमयं।
सूर्य्यकान्तेन्दुकान्तैश्च घ्राणं कर्पूरचन्दनैः॥ २१७॥
कुङ्कुमानि च रोमाणि रौप्यं नाभिश्च कारयेत्।
गारुत्मतशतं तद्वदस्थीनि परिकल्पयेत्॥ २१८॥
तथान्यानि च रत्नानि स्थापयेत् सर्व्वसन्धिषु।
कारयेद्देवमेवन्तु चतुर्थांशेन वत्सकं॥ २१९॥

तर्जमा।

एक शौ नीलाका पीठ, एक शौ लशुनियेका दोनो पार्श्व, स्फटिक मणिका उदर और एक शौ सौगन्धिक मणिका हृदय बनावना चाही। २१६।

सोणेका चारो खुर, मोतिका मालाका पुंछ और चन्द्र-कान्त सूर्य्यकान्त मणि, चन्दन और कर्पूर आदि सुगन्ध वस्तुसे नासिका बानावना चाही। २१७।

रोरीका रोम, चांदीका नाभि, और पान्नेका हाड सब निर्म्माण करणा चाही। २१८।

एसब सेवाय और जो मणि है, सोसब सन्धिमे देना और गौका जो बाछरा, तिसको बनावना तो जितने जितने मणि और सोणा यांहा यांहा देनेका लिखा है, तिसको चौथ भाग बाछरूके सर्व्व अङ्गमे देना चाही। २१९।

TRANSLATION.

216. The back should be made of a hundred sapphires; the two sides, by a hundred cat's-eyes; the abdomenal regions, with crystal; and the breast, with a hundred *saugandhikas*.

217. The hoofs should be made of gold; the tail, of pearls; and the nose, of *chandra-kántas* and *surya-kántas*;—and fragrant substances, such as sandal paste and camphor, should be employed in making it.

218. The hairs should be made of *kunkuma*; the navel should be of silver; and the bones, of emeralds.

219. Besides these, other gems should be placed in the joints; and a fourth of those gems that have been enumerated for the cow, should go to the construction of the various members of the calf.

অনুবাদ।

শতসংখ্যক ইন্দ্রনীল দ্বারা পৃষ্ঠভাগ, শতসংখ্যক লশুনিয়া দ্বারা পার্শ্বদ্বয় স্ফটিক দ্বারা উদর এবং শতসংখ্যক সৌগন্ধিক দ্বারা হৃদয় নির্ম্মাণ করিবেন। ২১৬।

খুরচতুষ্টয় সুবর্ণ দ্বারা, পুচ্ছ মুক্তামালা দ্বারা এবং সূর্য্যকান্ত ও চন্দ্রকান্ত মণি আর চন্দন কর্পূর ইত্যাদি সুগন্ধি বস্তু দ্বারা নাসিকা নির্ম্মাণ করিবেন। ২১৭।

কুঙ্কুম দ্বারা রোমাবলী, রৌপ্য দ্বারা নাভি এবং মরকত দ্বারা অস্থি সমুদায় নির্ম্মাণ করিবেন। ২১৮।

এতদ্ভিন্ন অন্যান্য রত্ন সমুদায় সকল সন্ধিস্থানে স্থাপন করিবেন এবং ধেনুর যে যে অঙ্গ যে যে রত্ন দ্বারা নির্ম্মাণ করিবার বিধি নির্দ্দিষ্ট হইল, বৎসের সেই সেই অঙ্গ সেই সেই রত্নের চতুর্থাংশ দ্বারা নির্ম্মাণ করিতে হইবে। ২১৯।

मूलम्।

रत्नाचलदानं।

मत्स्य उवाच।

अथातः संप्रवक्ष्यामि रत्नाचलमनुत्तमं।
मुक्ताफलसहस्रेण पर्व्वतः स्यादनुत्तमः॥ २२०॥
मध्यमः पञ्चशतकैस्त्रिशतैरवरः स्मृतः।
चतुर्थांशेन विष्कम्भाः पर्व्वताः स्युः समन्ततः॥ २२१॥
पूर्व्वेण वज्रगोमेदैर्द्दक्षिणेनेन्द्रनीलकैः।
पुष्परागायुतैः कार्य्यो विद्वद्भिर्गन्धमादनः॥ २२२॥
वैदूर्य्यविद्रुमैः पश्चात् संमिश्रो विपुलोऽचलः।
पद्मरागसमं वर्णैरुत्तरेण तु विन्यसेत्॥ २२३॥

तरजमा।

रत्नके पर्व्वतके दान कहते हैं।

मत्स्यावतार नारायण बोले।

इसको पर रत्नाचल बड़ा उत्तम दान कहते हैं। हाजार मोतिका बनाया पर्व्वत अति उत्तम। २२०।

पांच शौ मोतिका बनाया पर्व्वत मध्यम, तिन शौ मोतिका बनाया पर्व्वत अधम और आढ़ाइ शौ मोतिका बनाया गन्धशैल निर्म्माण करणा चाहो। २२१।

मोतिका बनाया पर्व्वतके पूर्व्व दिशामे हीरा और गोमेद, दक्षिण दिशामे नीला, बीचमे दश हाजार पुखराज, पश्चिम दिशामे लशुनिया और मुंगा और उत्तर दिशामे माणिकके समान वर्णयुक्त मणि देना चाहो। २२२। २२३।

TRANSLATION.

The Bestowal of the Gemmed Mountain.

220. The Fish Incarnation of the Deity said;—I am now going to tell of the bestowal of the Gemmed Mountain. The best Mountain should be made of a thousand pearls.

221. The next best, by five hundred; the next, by three hundred; and the last, by two hundred and fifty pearls.

222—223. The eastern part should be made of gems resembling diamonds and zircons; the southern, by those resembling sapphires; the middle, by ten thousand gems like topazes; the west, by gems resembling cat's-eyes and coral; and the north, by ruby-like jewels.

অনুবাদ।

রত্নাচল দান।

মৎস্যাবতার ভগবান্ বলিয়াছিলেন।

অতঃপর অত্যুৎকৃষ্ট রত্নাচল দানের কথা বলিতেছি। সহস্রসংখ্যক মুক্তা দ্বারা অতি উত্তম সর্ব্বোৎকৃষ্ট রত্নাচল নির্ম্মিত হইবে। ২২০।

পঞ্চ শত মুক্তা দ্বারা মধ্যম, ত্রিশত মুক্তা দ্বারা অধম পর্ব্বত এবং সার্দ্ধদ্বিশত মুক্তা দ্বারা গণ্ডশৈল নির্ম্মাণ করিতে হইবে। ২২১।

মুক্তানির্ম্মিত রত্নাচলের পূর্ব্ব ভাগে হীরক ও গোমেদ; দক্ষিণ ভাগে ইন্দ্রনীল; মধ্য ভাগে অযুতসংখ্যক পুষ্পরাগ; পশ্চিম ভাগে বৈদূর্য্য ও বিদ্রুম এবং উত্তর ভাগে পদ্মরাগের ন্যায় বর্ণবিশিষ্ট মণিসমূহ যোজনা করিতে হইবে। ২২২।২২৩।

मूलम्।

व्रीहिमेरुदानं।

मत्स्य उवाच।

मेरुर्महाव्रीहिमयस्तु मध्ये
सुवर्णवृक्षत्रयसंयुतः स्यात्।
पूर्व्वेण मुक्ताफलवज्रयुक्तो
याम्ये च गोमेदकपुष्परागैः॥ २२४॥
पश्चाच्च गारुत्मतनीलरत्नैः
सौम्ये च वैदूर्य्यसरोजरागैः।
श्रीखण्डखण्डैरभितः प्रवाल-
लतान्वितः शुक्तिशिलायुतः स्यात्॥ २२५॥

तरजमा।

धान्यका पर्व्वत दान कहते हैं।

मत्स्यावतार नारायण बोले।

बहुत् धान्यका एक पर्व्वत निर्म्माण करके तिसको बीचमे सोणेका बनाया तिनो वृक्ष स्थापन करणा चाही, पूर्व्व दिशामे मोति और हीरा, दक्षिण दिशामे गोमेद और पुखराज, पश्चिम दिशामे पान्ना और इन्द्रनील, उत्तर दिशामे उत्तम लशुनिया और चारो तरफमे मुंगाका लता और मोतिका जड़ सिपि धर देना चाही। २२४। २२५।

TRANSLATION.

The Bestowal of the Vrihi Mountain.

224—225. The Fish Incarnation said;—

In a pyramidal pile of paddy should be placed three trees of gold. The east of it should contain pearls and diamonds; the south, zircons and topazes; the west, emeralds and sapphires; and the north, beautiful cat's-eyes;—and coral trees and oysters should be placed all round.

অনুবাদ।

ব্রীহিমেরু দান।

মৎস্যাবতার ভগবান্ বলিয়াছিলেন।

স্তূপাকার ধান্য দ্বারা একটী মেরু নির্ম্মাণ করিয়া তাহার মধ্যভাগে তিনটী সুবর্ণময় বৃক্ষ স্থাপন করিতে হইবে, পূর্ব্ব ভাগে মুক্তা ও হীরক; দক্ষিণ ভাগে গোমেদ ও পুষ্পরাগ; পশ্চিম ভাগে মরকত ও ইন্দ্রনীল; উত্তর ভাগে শোভনীয় বৈদূর্য্য এবং চারিদিকে প্রবাললতা ও মুক্তোৎপাদিকা শুক্তি-সমূহ বিন্যাস করিতে হইবে। ২২৪। ২২৫।

मन्त्रम्।

गुड़धेनुदानं।

धेनुवत्सौ गुड़स्योभौ सितसूक्ष्माम्बरावुभौ।
शुक्तिकर्णाविक्षुपादौ शुक्तिमुक्ताफलेक्षणौ॥ २२६॥
विद्रुमभ्रूयुगावेतौ नवनीतस्तनान्वितौ।
क्षौमपुच्छौ कांस्यदोहाविन्द्रनीलकतारकौ॥ २२७॥
सुवर्णशृङ्गाभरणौ रजतखुरसंयुतौ।
रचयित्वा यजेद्वेनुमिमैर्मन्त्रैर्द्विजोत्तम॥ २२८॥

तर्जमा।

गुड़धेनुका दान कहते हैं।

हे द्विजवर! गुड़का बनायी उज्जर और सूक्ष्म वस्त्र करके आवृत, मोतिका उत्पन्न करणेवाली सिपिका कर्णयुक्त, उखुड़का पादयुक्त, सिपिसे पयदा हुये मोतिसे बनाया नेत्र-विशिष्ट, मुंगाका भ्रूयुक्त, नयनुका बनाया स्तनयुक्त, रेशमका बनाया पुंछयुक्त, कांसाकी दोहनीयुक्त, नीलाका बनाया नेत्रका पुत्तरीयुक्त, सोणेका बनाया शींगिका भूषणयुक्त, और चांदीका बनाया चारों खुरसंयुक्त धेनु और वछरु निर्म्माण करके यह मन्त्रसे पूजा करणा चाही। २२६। २२७। २२८।

TRANSLATION.

The Bestowal of the Guradhenu.

226—228. O best of Dwijas, the ears of the Cow and her Calf should be of oysters; the feet, of sugar-canes; the eyes, of oysters; the eye-brows, of coral; the dugs, of butter; the tails of silk; the pupils of the eyes, of sapphires; the horns of the Cow should be of gold; and the hoofs, of silver. The beasts should be made of solidified treacle and covered with a white thin cloth. The milking pail of the cow should be of bell-metal.

অনুবাদ।

গুড়ধেনু দান।

হে দ্বিজবর! গুড়নির্ম্মিত, শুক্ল অথচ সূক্ষ্ম বস্ত্রে আবৃত, মুক্তোৎপাদিকা শুক্তিনির্ম্মিত কর্ণযুক্ত, ইক্ষু-নির্ম্মিত পাদবিশিষ্ট, শুক্তিজাত মুক্তানির্ম্মিত চক্ষুষ্মান্, বিদ্রুমনির্ম্মিত ভ্রূযুগলযুক্ত, নবনীতনির্ম্মিত স্তনবিশিষ্ট, রেশমনির্ম্মিত পুচ্ছযুক্ত, কাংস্যনির্ম্মিত দোহনপাত্রবিশিষ্ট, ইন্দ্রনীল-নির্ম্মিত চক্ষুর তারকান্বিত, সুবর্ণনির্ম্মিত শৃঙ্গাভরণভূষিত এবং রজতনির্ম্মিত খুরচতুষ্টয়যুক্ত ধেনু ও বৎস নির্ম্মাণ করিয়া এই মন্ত্র দ্বারা পূজা করিবে। ২২৬। ২২৭। ২২৮।

मूलम्।

वैजयन्ती माला।

नीलं मुक्ता च माणिक्यं वैदूर्य्यं वज्रकन्तया।
एतैर्विरचिता माला वैजयन्ती प्रकीर्त्तिता ॥ २२९ ॥

कौस्तुभविवरणम्।

ममन्थुरुग्रं त्वरिताः पुनः क्षीरार्णवं सुराः।
निर्मथ्यमानादुदधेरभवत् सूर्य्यवर्च्चसं ॥ २३० ॥
रत्नानामुत्तमं रत्नं कौस्तुभाख्यं महाप्रभं।
स्वकीयेन प्रभावेण भासयन्तं जगत्त्रयं ॥ २३१ ॥

तर्जमा।

वैजयन्तीमालाका स्वरूप कहते हैं।

नीला, मोति, माणिक, लशुनिया और हीरा यही पांच रत्नका वनाया जो माला, सो वैजयन्ती कहावता है। २२९।

कौस्तुभका वयान कहते हैं।

सब देवता दोसरे तरफ अति त्वरान्वित होकरके बड़े वेगसे क्षीरसमुद्रको मथन करणे लगे, समुद्रके मथेपर सूर्य्यके समान तेजयुक्त बड़े प्रभावकरके युक्त अपने प्रभाकरके तिनो जगतको प्रकाश करणेवाला और यह प्रकाशसे सब रत्नके उत्तम कौस्तुभनाम महारत्न उत्पन्न भाया। २३०। २३१।

TRANSLATION.

The Vaijayanti Rosary.

229. The sapphire, pearl, ruby, cat's-eye and diamond go to make up the *Vaijayanti* rosary.

History of the Kaustuva.

230—231. Hastily the gods again fell to churning the ocean of sweet-milk, with impetuosity. Now rose from the bosom of the deep the 'sun-clad' effulgence and splendour of that light of the world—*Kaustuva*, the best of gems.

অনুবাদ।

বৈজয়ন্তীমালা।

ইন্দ্রনীল, মুক্তা, মাণিক্য, বৈদূর্য্য ও হীরক এই পঞ্চ রত্ননির্ম্মিত মালা বৈজয়ন্তী নামে বিখ্যাত। ২২৯।

কৌস্তুভবিবরণ।

দেবতাগণ পুনরায় অতি ত্বরান্বিত হইয়া অতি উগ্রভাবে ক্ষীরোদসমুদ্র মন্থন করিতে লাগিলেন, সেই নির্ম্মথ্যমান মহাসমুদ্র হইতে সূর্য্যের ন্যায় অতি তেজস্বী, মহাপ্রভাবশালী, স্বীয় প্রভায় জগত্রয় প্রদীপ্তকারক এবং রত্ন সমুদায়ের মধ্যে অতি শ্রেষ্ঠ কৌস্তুভনামক মহারত্ন উৎপন্ন হইল। ২৩০। ২৩১।

मूलम्।

चिन्तामणिं पुरस्कृत्य कौस्तुभं ते ददृशे वै।
सर्व्वे सुरा ददुस्त वै कौस्तुभं विष्णवे तदा॥ २३२॥

चिन्तामण्युपाख्यानं।

संपूजयत्यसौ भक्त्या चन्द्रसेनो नृपोत्तमः।
तस्याभवत् प्रसन्नः स शिवपारिषदग्रणीः॥ २३३॥
मणिभद्रो महाभद्रो लोकैः सर्व्वैर्नमस्कृतः।
तस्यैकदा महीभर्त्तुः प्रसन्नः शम्भुशेखरः॥ २३४॥

तरजमा।

देवता लोग नारायणको आगे करके सो कौस्तुभ रत्नको देखते भये, बाद उसको सब देवता एक मत होकरके नारायणको सो मणिको देते भये। २३२।

चिन्तामणिका उपाख्यान कहते हैं।

चन्द्रसेन राजा बड़ी भक्तिसे शिवकी पूजा करते भये, तेह पूजाके किहेसें महादेवके पारिषदमे जो सबसे उत्तम, सो राजाके उपर प्रसन्न भये। २३३।

अति-सुन्दर-स्वभाव, सब लोग करके पूजित और मायामे शिवका चिह्न धारण करणेवाला मणिभद्रनामक सो शिव-सहचर एक समयमे राजाके उपर प्रसन्न भये। २३४।

TRANSLATION.

232. The gods, placing *Náráyaṇa* before, began to gaze at the gem;—then with one voice they gave it him.

The Anecdote of Chintámaṇi.

233. Once on a time, the king, *Chandrasena,* worshipped *Mahádeva* reverentially, and thereby highly pleased the principal courtier of that god.

234. The good and respected *Manivadra,* who bears on his forehead a mark of *Siva,* was highly pleased with the king.

অনুবাদ।

দেবগণ নারায়ণকে অগ্রবর্ত্তী করিয়া সেই কৌস্তুভ রত্ন দেখিতে লাগিলেন, পরে সকলে ঐকমত্য অবলম্বনপূর্ব্বক নারায়ণকেই সেই কৌস্তুভ মণি দান করিলেন। ২৩২।

চিন্তামণির উপাখ্যান।

চন্দ্রসেন নৃপতি অতিভক্তিপূর্ব্বক মহাদেবের আরাধনা করেন, তাহাতে মহাদেবের পারিষদ্‌-শ্রেষ্ঠ তাঁহার প্রতি প্রসন্ন হন। ২৩৩।

অতি সৎস্বভাব, সকল লোকের পূজিত এবং মস্তকে শিবাঙ্কধারী মণিভদ্রনামক সেই শিবসহচর এক সময়ে রাজার প্রতি প্রসন্ন হন। ২৩৪।

मूलम्।

चिन्तामणिं ददौ दिव्यं मणिभद्रो महामतिः।
स मणिः कौस्तुभ इव द्योतमानोऽर्कसन्निभः।
दृष्टः स्तुतो वा ध्यातो वा नृणां यच्छति मङ्गलं॥ २३५॥
तस्य कान्तिवशस्पृष्टं कांस्यं ताम्रमयस्त्रपुः।
पाषाणादिकमन्यदा सद्यो भवति काञ्चनं॥ २३६॥
तस्मै ददौ मणिं राज्ञे मणिभद्रो महायशाः।
स तच्चिन्तामणिं कण्ठे बिभ्रद्राजासनं गतः।
विरेजे राजराजानां मध्ये भानुरिव स्वयं॥ २३७॥

तर्जमा।

महामहिमायुक्त मणिभद्र प्रसन्न होकरके राजाकों चिन्तामणि नाम एक आश्चर्य्य मणि देते भये, दुसरा कौस्तुभ-मणिके स्वरूप और सूर्य्यकी समान दीप्तियुक्त सो चिन्तामणि देखनेसे वा स्तुति किहेसे अथवा स्मरण किहेसे सब मानुषके सकल मङ्गल करते हैं। २३५।

सो मणिके किरण स्पर्श करणेसे कांसा, तामा, लोहा, सीस और पाषाण आदि सब वस्तु तेही कालमे सोणा बन जाता है। २३६।

महायशस्वी मणिभद्र राजाकों सो मणि दान दिया। सो राजा वह मणिको कण्ठमे धारण करके सिंहासनपर बैठकरके सब राजाके बीचमे दुसरा सूर्य्यके समान शोभा पाती भयी। २३७।

TRANSLATION.

235. And he presented him a divine gem, called *Chintámaṇi*—that rival of *Kaustuva*. It does one good to see, to praise or to think of this sun-like gem.

236. Like the *Philosopher's Stone*, the touch of it instantly converts bell-metal, copper, iron, lead, stone, &c., into gold.

237. *Manivadra* presented it to the king, who wore the gem over his throat; and on his throne shone like a second sun over other princes.

অনুবাদ।

মহামহিম মণিভদ্র প্রসন্ন হইয়া রাজাকে চিন্তামণি-নামক একটী দিব্য মণি দান করেন। দ্বিতীয় কৌস্তুভ-সদৃশ এবং সূর্য্যের ন্যায় প্রভাসম্পন্ন সেই চিন্তামণি দৃষ্ট, বা স্তুত অথবা চিন্তিত হইলেও মনুষ্যগণের মঙ্গলবিধান করে। ২৩৫।

সেই মণির কিরণসংস্পর্শে কাংস্য, তাম্র, লৌহ, সীসক এবং পাষাণাদি অন্যান্য বস্তুজাত তৎক্ষণাৎ সুবর্ণ হইয়া থাকে। ২৩৬।

মহাযশা মণিভদ্র রাজাকে সেই মণি দান করেন। রাজা সেই মণি কণ্ঠে ধারণ করিয়া রাজাসনে উপবিষ্ট হইয়া অপরাপর রাজগণের মধ্যে দ্বিতীয় সূর্য্যদেবের ন্যায় প্রকাশ পাইয়াছিলেন। ২৩৭।

मूलम्।

सदा चिन्तामणिश्रीवं श्रुत्वा तं राजसत्तमं।
मन्यद्युशेषराजानः सर्व्वे क्षुब्धहृदोऽभवन्॥ २३८॥
स्नेहात् केचिद्दयावन्तो धार्ष्ट्यात् केचन दुर्म्मदाः।
देवलभ्यमजानन्तो मणिं मत्सरिणो नृपाः॥ २३९॥
सौराष्ट्राः केकयाः शाल्वाः कलिङ्गा मद्रकास्तथा।
पाञ्चालावन्तिसौवीरा मागधा मत्स्यसृञ्जयाः॥ २४०॥
एते चान्ये च राजानः सहस्तिरथवाहनाः।
चन्द्रसेनवधे जेतुश्चोद्यममक्कुरोजसा॥ २४१॥

तर्जमा

और और सब राजा राजचक्रवर्त्ती चन्द्रसेनको वह मणिके विवरण सुनकरके सबभी अति विषमन होते भये। २३८।

तेह राजनके बीचमे कोइ राजा प्रीति करके दयापर होते भये और कोइ राजा धीठ होकरके देवलभ्य मणिका प्रभाव ना जाने, एसेवास्ते उसके उपर क्रोध करते लगे।२३९।

सौराष्ट्र (सुराट), केकय (पञ्जावके मध्यवर्त्ती कोइ स्थान), शालु (राजस्थानके मध्यवर्त्ती कोइ स्थान), कलिङ्ग (उड़िष्या और द्राविड़के मध्यवर्त्ती कोइ स्थान), मद्रक (सिन्धुनद और शतद्रुनदीके मध्यवर्त्ती कोइ स्थान), पाञ्चाल (दिल्लीके उत्तरपश्चिमकोण हिमालय पर्व्वत और चम्बल-नदीके मध्यवर्त्ती कोइ स्थान), अवन्ति, सौवीर (सिन्धु-नद और शतद्रुनदीके मध्यवर्त्ती कोइ स्थान), मगध (बिहार), मत्स्य (जयपुर), सृञ्जय (मथुराका मध्य-वर्त्ती कोइ स्थान), इत्यादि सब देशको सब राजा और अन्य अन्य देशको सब राजा युद्धमे बलका प्रकाश करके चन्द्रसेन राजाको पराजय करणेका मनसे चतुरङ्ग सेनाका संग्रह करते लगे। २४०। २४१।

TRANSLATION.

238. When the other kings came to know this, they became sore sick for envy.

239. Of these, some had pity on account of their tender-hearted nature ; while others grew malicious ere they had learnt the mighty virtues of the gem coveted by gods.

240—241. The kings of *Saurásthra* (Surat), *Kekaya* (in the Punjab), *Sálva* (in the Rájasthán), *Kalinga* (between Orissa and Dravira), *Mardraka* (between the Indus and the Satadru), *Pánchála* (N. W. of Delhi, in the country of the Himalaya and Chambala), *Avanti*, *Sauvíra* (between the Indus and the Satadru), *Magadha* (Behar), *Matsya* (Jeypore), *Srinjaya* (in Mathura), and other places, intending to defeat Chandra Sena in fight, began to amass a quadripartite force.

অনুবাদ।

অন্যান্য রাজারা রাজচক্রবর্ত্তী চন্দ্রসেনের সেই মণির বিষয় অবগত হইয়া সকলেই অতিশয় ক্ষুণ্ণমনা হইয়াছিলেন।২৩৮।

তন্মধ্যে কেহ বা দয়াপ্রকাশ করিয়া এবং কেহ বা ধৃষ্টতা-নিবন্ধন ক্রোধান্ধ হইয়া দেবলব্ধ মণির প্রভাব অবগত হইতে না পারিয়াই বিদ্বেষভাব প্রকাশ করিতে লাগিলেন। ২৩৯।

সৌরাষ্ট্র (সুরাট), কেকয় (পাঞ্জাবের অন্তর্গত), শাল্ব (রাজস্থানের মধ্যবর্ত্তী), কলিঙ্গ (উৎকল ও দ্রাবিড়ের মধ্যবর্ত্তী), মদ্রক (সিন্ধু ও শতদ্রু নদীর মধ্যস্থ), পাঞ্চাল (দিল্লীর উত্তরপশ্চিম হিমালয় ও চম্বল নদীর অন্তর্গত প্রদেশ), অবন্তি, সৌবীর (সিন্ধু ও শতদ্রু নদীর মধ্য-বর্ত্তী), মগধ (বিহার), মৎস্য (জয়পুর), সৃঞ্জয় (মথুরার অন্তর্গত) প্রভৃতির নৃপতিগণ এবং অপরাপর রাজবৃন্দ যুদ্ধে বলপ্রকাশপূর্ব্বক চন্দ্রসেন নৃপতিকে পরাজয় করিবার মানসে চতুরঙ্গ বল সংগ্রহ করিতে লাগিলেন। ২৪০।২৪১।

मूलम्।

ततः सर्व्वे सुसंरब्धाः कम्पयन्तो वसुन्धरां।

उज्जयिन्याश्चतुर्द्वारं रुरुधुर्वहुसैनिकाः॥ २४२॥

संरुध्यमानां स्वपुरीं दृष्ट्वा राजभिरुद्धतैः।

चन्द्रसेनो महाकालं तमेव शरणं ययौ॥ २४३॥

निर्व्विकल्पो निरातङ्कः स राजा दृढ़निश्चयः।

अर्च्चयामास गौरीशं दिवानक्तमनन्यधीः॥ २४४॥

एतस्मिन्नेव समये तत्रैव नगरोत्तमे।

चरन्ती गोपिका काचित् महाकालान्तिकं ययौ॥ २४५॥

तर्ज्जमा।

तेकरे आगे सब राजा उद्यत होकरके पांत्रोंका भरसे पृथ्वीको कंपावते उज्जीनमे आगमन करके बहुत सेनासे नगरको चारोतरफ घेरते भये। २४२॥

राजा चन्द्रसेन सब राजो करके नगरको रुंधा देखकरके महादेवके शरणका गये। २४३।

सो राजा चन्द्रसेन संशयशून्य, भयहीन, दृढ़प्रतिज्ञ और एकमन होकरके दिन रात महादेवका उपासना करते भये। २४४।

तेह समयमे वही नगरमे कोइ एक आहीरका स्त्री घुमते घुमते अपने इच्छासे महाकालके मन्दिरके निकट आवती भयी। २४५।

TRANSLATION.

242. Thereafter they came, breathing united strength, with an innumerable force to *Ujjainí*; and sat down at its four gates.

243. At this imminent peril, and cooped up by the proud princes in his palace, Chandra Sena prayed to *Mahákála* for deliverance.

244. Firmly, courageously, resolutely and with perfect concentration of mind, the king worshipped *Mahádeva* daily and nightly.

245. At this time, a milk-maid who had been travelling, came voluntarily to the temple of *Mahákála*.

অনুবাদ।

তাহার পর সকলে উদ্যোগী হইয়া পদভরে পৃথিবীকে কম্পান্বিত করিয়া উজ্জয়িনীতে আগমনপূর্ব্বক বহু সৈন্যদ্বারা নগরীর দ্বারচতুষ্টয় অবরোধ করিল। ২৪২।

রাজা চন্দ্রসেন উদ্ধত রাজগণকর্ত্তৃক স্বপুরী অবরুদ্ধ হইতে দেখিয়া মহাকালের শরণাগত হইলেন। ২৪৩।

সেই রাজা চন্দ্রসেন নিঃসংশয়, নির্ভয়, দৃঢ়প্রতিজ্ঞ ও অনন্যচিত্ত হইয়া দিবা রজনী মহাদেবের আরাধনা করিতে লাগিলেন। ২৪৪।

সেই সময়ে সেই নগরে কোন এক গোপপত্নী ভ্রমণ করিতে করিতে যদৃচ্ছাক্রমে মহাকালের মন্দিরসন্নিধানে আসিয়া উপস্থিত হইল। ২৪৫।

मूलम्।

सा पञ्चहायनं वालं वहन्ती गतभर्त्तृका।
राज्ञा कृतां महापूजां ददर्श गिरिजापतेः।
प्रणिपत्य शिवं देवं पुनरेवानुपद्यते॥ २४६॥
एतत् सर्व्वमशेषेण स दृष्ट्वा वल्लवीसुतः।
कुतूहलेन विदधे शिवपूजां विमुक्तिदां॥ २४७॥
आनीय क्षुद्रं पाषाणं पूज्य तच्छिविरान्तरे।
अदूरे तत् गोपशिशुः शिवलिङ्गमकल्पयत्॥ २४८॥
यानि कानि च पुष्पाणि हस्तलग्नानि चात्मनः।
आनीय स्थाप्य तल्लिङ्गं पूजयामास भक्तितः॥ २४९॥

तर्जमा।

सो विधवा आहीरकी स्त्री एक पांच वर्षको वालककों लयकरके यह स्थानमे आयकरके महादेवकों पूजा देखकरके महाकालकों प्रणामकरके दुसरे जगहमे जाती भयी। २४६।

सो आहीरकी स्त्रीका पांच वर्षका वालक यह सव वस्तु विशेषसे देखकरके आश्चर्य्य होकरके मुक्तिका देनेवाले शिवपूजाका आयोजन करते भये। २४७।

सो आहीरका वालक अपने मनासिफ पत्थरखण्ड लयकरके तेही स्थानके समीपमे उसी पत्थरमे शिवकी कल्पना करता भाया। २४८।

आगे अपने समर्थसे जो कोइ पुष्प पाया, तिसको लयकरके भक्तिसे शिवलिङ्गका स्थापन करके पूजा करते भये। २४९।

TRANSLATION.

246. The widow came with a child of five; and after witnessing the devotions of the king, and bowing down her head, vanished.

247. The child, having seen all this, out of curiosity, prepared for worshipping Siva—which works out man's salvation.

248. The cowherd boy brought a piece of stone after good selection; and in the camp hard by established it as the image of Siva.

249. Then from trees the flowers of which he could reach, he culled flowers with his own hands; and with them began to worship the image.

অনুবাদ।

সেই বিধবা গোপিনী একটী পঞ্চবর্ষীয় শিশুকে ক্রোড়ে করিয়া তথায় আসিয়া রাজকৃত মহাদেবের পূজা দেখিয়া মহাকালকে প্রণাম করিয়া পুনরায় স্থানান্তরে গমন করিল। ২৪৬।

সেই গোপিনীর পঞ্চবর্ষীয় শিশুসন্তান এই সকল বিষয় বিশেষরূপে নিরীক্ষণ করিয়া কৌতূহলপরতন্ত্র হইয়া বিমুক্তিপ্রদ শিবপূজার আয়োজন করিল। ২৪৭।

সেই গোপবালক মনোগত পাষাণখণ্ড আনিয়া সেই শিবিরমধ্যে অদূরে শিবলিঙ্গ কল্পনা করিল। ২৪৮।

পরে আপনি স্বহস্তে যে কোন পুষ্প লাগাল পাইল, তৎসমুদায় আনিয়া অতিভক্তিপূর্ব্বক সেই শিবলিঙ্গ স্থাপন করত পূজা করিতে লাগিল। ২৪৯।

मूलम्।

एवं पूजां प्रकुर्व्वाणः शिवस्यानन्यमानसः।
बालोऽपि भोजनं नेच्छेत्तदा माता समागता॥ २५०॥
तं विलोक्य शिवस्याग्रे निषण्णं स्तिमितेक्षणं।
चकर्ष पाणिं संगृह्य कोपेन जननी तदा॥ २५१॥
आकृष्टस्ताडितो वापि नागमत् स्वसुतो यदा।
तां पूजां नाशयामास छित्वा लिङ्गस्य दूरतः॥ २५२॥
मात्रा विनाशितां पूजां देवदेवस्य शूलिनः।
दृष्ट्वा देवेति चुक्रोश निपपात स बालकः॥ २५३॥

तर्जमा।

बालक पूजाके कालमे शिवमे चित्तकों लागायकरके भोजनके कालकों बिताय देते भाया, तब तिसको माता उस स्थानमे आवती भयी। २५०।

माता आयकरके बालकों शिवके सन्निकट आंख मुद-करके ध्यानयुक्त देखके क्रोध करके तिसको हातसे खींच-करके चलने लगी। २५१।

पहिले बालकों हातसे खींचा, पाछे मारती भयी, जब बालक ना उठे, तब शिवकी मूर्त्तिका उठायकरके दूरमे बाहार देती भयी, तेह करके पूजाका व्याघात भया। २५२।

सो बालक अपने मातासे देवदेव महादेवका जो पूजाका व्याघात भया, तिससे महादेव बोलकरके रोदन करके पृथ्वीमे गिरता भया। २५३।

TRANSLATION.

250. When the mother of the lad saw that the time of his noon-tide meal had gone by, she again came to the spot.

251. Seeing him with closed eyes, absorbed in the contemplation of Siva, she grew wroth and pulled him forcibly by the arm.

252. When this, as well as upbraidings had failed, the woman flung away the image at a distance, in order to disturb the boy's devotions.

253. Seeing the worship of the trident-bearing god of gods thus disturbed by his own mother, with piteous cries he fell down on the ground.

অনুবাদ।

বালক যে সময়ে অনন্যমানসে শিবপূজায় রত হইয়া ভোজনকাল অতিক্রম করিল, তখন তাহার মাতা সেই স্থানে পুনরায় আগমন করিল। ২৫০।

জননী আসিয়া বালককে শিব-সন্নিধানে চক্ষু মুদ্রিত করিয়া উপবিষ্ট থাকিতে দেখিয়া ক্রোধপ্রকাশপূর্ব্বক তাহার হস্ত ধারণ করিয়া আকর্ষণ করিতে লাগিল। ২৫১।

প্রথমে হস্তাকর্ষণ পশ্চাৎ তাড়না করাতেও যখন বালক উঠিল না, তখন গোপিনী কোপে অন্ধ হইয়া শিবলিঙ্গ দূরে নিক্ষেপ করত পূজার ব্যাঘাত জন্মাইয়া দিল। ২৫২।

সেই বালক স্বীয় জননীদ্বারা দেবদেব শূলপাণির পূজার ব্যাঘাত হইতে দেখিয়া মহাদেব বলিয়া উচ্চৈঃস্বরে রোদন করিতে করিতে ভূতলে পতিত হইল। ২৫৩।

मूलम्

स नष्टसंज्ञः सहसा वाष्पवारिपरिप्लुतः।
लब्धसंज्ञो मुहूर्त्तेन चक्षुषी उदमीलयत्॥ २५४।

ततो मणिस्तम्भविराजमानं
हिरण्मयद्वारकवाटतोरणं।
महार्हनीलादिकमत् सुवेदिकं
तदेव जातं शिविरं महोदयं॥ २५५।

प्रतप्तहेम्नः कलसैर्विचित्रैः
प्रोद्भासितं सौधसमूहसंस्थैः।
रम्यञ्च तच्छिवपुरं वरपीठमध्ये
लिङ्गञ्च रत्नरचितं स ददर्श बालः॥ २५६।

तरजमा

सो बालक तेह क्षणमे अज्ञान होकरके थोड़े कालके बीते फेर ज्ञान प्राप्त होकरके नेत्रोंको उघातकरके नेत्रसे जल गिरावने लगा। २५४।

बालक नेत्रोंको खोलकरके देखा, सो स्थान मणिका खम्भा करके शोभित, सोणेका दरोजा और कवाट लगा और महानीलादिक मणि करके वेदी बनी। २५५॥

बालक तेह स्थानके विषे जरत सोणेका बनाया गृहके उपर सुन्दर कलस करके शोभित अति रमणीय शिवपुरी और रत्नका बनाया शिवकी मूर्त्ति देखा। २५६।

TRANSLATION.

254. After remaining insensible for a while, he regained his senses; and, opening his eyes, began to weep unceasingly.

255. When he opened his eyes, he saw the tent decorated with gemmed pillars and furnished with golden doors and gates; and with an altar decked with sapphires and other gems.

256. The boy found in the camp a brilliant palace of gold, with domes of curious and exquisite workmanship. The palace embosomed an image of *Siva*.

অনুবাদ।

বালক ক্ষণকাল অজ্ঞানাবস্থায় থাকিয়া মুহূর্ত্তকালমধ্যে পুনরায় চৈতন্য প্রাপ্ত হইয়া চক্ষু উন্মীলন করত অনবরত বাষ্পবারি পরিত্যাগ করিতে লাগিল। ২৫৪।

বালক চক্ষু উন্মীলন করিয়া দেখিল, সেই শিবির মণি-স্তম্ভে সুশোভিত, হিরণ্ময় দ্বার ও কবাটযুক্ত এবং মহানীলাদি-নির্ম্মিত বেদিবিশিষ্ট হইয়াছে। ২৫৫।

বালক সেই শিবিরমধ্যে তপ্তকাঞ্চন-নির্ম্মিত, গৃহোপরি শোভিত বিচিত্র কলসে প্রোদ্ভাসিত, অতি রমণীয় শিবপুরী ও রত্ননির্ম্মিত শিবলিঙ্গ দর্শন করিল। ২৫৬।

मूलम्।

सूर्य्ये चास्तं गते बालो निर्जगाम शिवालयात्।
अथापश्यत् स्वशिविरं पुरन्दरपुरोपमं।
महामणिगणाकीर्णं हेमराशिसमुज्ज्वलं॥ २५७॥
ततोऽपश्यत् स्वजननीं सरत्नमुकुटोज्ज्वलां।
महाहेरत्नपर्य्यङ्के सितशय्यामधिष्ठितां॥ २५८॥
रत्नालङ्कारदीप्ताङ्गीं दिव्याम्बरविराजितां।
दिव्यलक्षणसम्पन्नां साक्षात् सुरवधूमिव॥ २५९॥
स राजा सहसागत्य समाप्तनियमो निशि।
ददर्श गोपिकासूनोः प्रभावं शिवतोषणं॥ २६०॥
हिरण्मयं शिवस्थानं लिङ्गं मणिमयन्तथा।
गोपवध्वाश्च सदनं माणिक्यकनकोज्ज्वलं॥ २६१।

तरजमा।

सूर्य्य जब अस्त भये, तब बालक शिवालयसे अपने स्थानको जायकरके देखा, अपनेको स्थान महामणि करके शोभित और सोनेका राशि करके समुज्ज्वल होकरके प्रत्यक्ष इन्द्रपुरीके समान शोभा पावते भये॥ २५७।

तेह पर अपने माताके उत्तम रत्नका बनाया मुकुटसे शोभित, बड़े मोलका रत्न करके बनायी पर्य्यङ्कके उपर पयःफेनके समान शय्यामे बैठी, रत्नके अलङ्कारसे शोभित, उत्तम वस्त्र करके शोभित, उत्तम लक्षण करके युक्त साक्षात् देवकन्याके समान देखते भये। २५८। २५९।

राजा चन्द्रसेन शिवपूजाका समाप्ति करके रात्रिमे जलदी आयके बालकके प्रभाव, महादेवका प्रसन्नका चिह्न, सोनेका शिवमन्दिर, मणिका शिवलिङ्ग और माणिक और सोने करके उज्ज्वल गोपवधूका स्थान देखते भये। २६०। २६१।

TRANSLATION.

257. At sunset the boy went home, and found his house turned into one of gold, and flaming with gems beauteous and rare. It looked like Indra's palace.

258—259. Then he saw his mother, bearing on her head a crown adorned with gems, sitting on a milk-white bed, upon a couch richly embossed with gems, decked out in jewels, wearing a divine raiment, and beaming with a divine radiance, like a very goddess.

260—261. After finishing his devotions, king Chandra Sena suddenly went at night to the shining palace of the milk-maid, and witnessed the might of the cowherd lad, raised up by Mahádeva's grace,—and the golden palace of Siva with his image.

অনুবাদ।

সূর্য্যদেব অস্তাচলে গমন করিলে বালক শিবালয় হইতে নিজালয়ে গমন করিয়া দেখিল, নিজালয় মহামণিসমূহে সুশোভিত ও হেমরাশিতে সমুজ্জ্বল হইয়া সাক্ষাৎ ইন্দ্রালয়ের ন্যায় শোভা পাইতেছে। ২৫৭।

তাহার পর স্বজননীকে উৎকৃষ্ট রত্নমুকুটে সুশোভিত, মহামূল্য রত্নপর্য্যঙ্কে দুগ্ধফেননিভ ধবল শয্যায় উপবিষ্ট, রত্নালঙ্কারে প্রদীপ্ত, দিব্য বস্ত্রে বিভূষিত ও দিব্যলক্ষণ-সম্পন্ন সাক্ষাৎ দেবকন্যার ন্যায় দেখিল। ২৫৮। ২৫৯।

রাজা চন্দ্রসেন শিবপূজা সমাধা করিয়া রজনীযোগে সহসা আগমন করিয়া গোপশিশুর প্রভাব, মহাদেবের সন্তোষচিহ্ন, হিরণ্ময় শিবালয়, মণিময় শিবলিঙ্গ এবং মাণিক্য ও সুবর্ণে উজ্জ্বল গোপবধূর আলয় দর্শন করিলেন।২৬০।২৬১।

मूलम्।

चिन्तासिद्ध्युपाख्यानं।

स राजा दुर्ज्जयः श्रीमान् लब्ध्वा पुत्रद्वयं शुभं।
स्वयं कालान्तरे काले जगामारण्यमन्तिकं॥ २६२॥
ददर्शारण्यमाश्रित्य मुनिं स्थितमकल्मषं।
तपस्यन्तं महाभागं नाम्ना गौरमुखं शुभं॥ २६३॥
प्रविशाम्यत्र पश्यामि ऋषीन् परमधार्म्मिकान्।
चिन्तयित्वा तदा राजा प्रविवेश तमाश्रमं॥ २६४॥
ततः प्रविशतस्तस्य राज्ञः परमहर्षितः।
चकार पूजां धर्म्मात्मा तदा गौरमुखो मुनिः॥ २६५॥

तरजमा।

चिन्तासिद्धिमणिका उपाख्यान कहते हैं।

अत्यन्त श्रीमान् और बुद्धिमान् राजा दुर्ज्जय मनोहर दो पुत्रको लाभ करके कुछ कालके बीते अपने नगरके सन्निकट वनमे जाते भये। २६२।

राजा वनमे जाय करके वनवासी, पुण्यात्मा, तप और समाधि करके चित्तको ईश्वरमे लगये, ऐसे महात्मा गौरमुख नाम ऋषिको देखते भये। २६३।

हम यह आश्रममे प्रवेश करके परम धार्म्मिक ऋषिगणको दर्शन करें, राजा यह बातको विचारते ऋषिके आश्रमको गये। २६४।

जब राजा ऋषिके आश्रमको गये, तब गौरमुख ऋषि बड़े आनन्दको प्राप्त होकरके राजाको आदर करते भये। २६५।

TRANSLATION.

The anecdote of Chintásiddhi.

262. The handsome and intelligent king, Durjaya, begot two beautiful sons; and, after some years, went into the neighbouring forest.

263. On coming there, he found the holy, devout hermit, *Gauramukha.*

264. He entered the hermitage with the intention of seeing the holy sages.

265. On seeing the king, *Gauramukha* gladly welcomed him.

অনুবাদ।

চিন্তাসিদ্ধি মণির উপাখ্যান।

অত্যন্ত শ্রীমান্ ও বুদ্ধিশালী রাজা দুর্জ্জয় মনোহর পুত্রদ্বয় লাভ করিয়া কিছুকাল গতে স্বীয় নগরান্তিক অরণ্যে গমন করিলেন। ২৬২।

রাজা কাননে গমন করিয়া অরণ্যবাসী, নিষ্পাপ, তপঃসমাধিতে নিমগ্নচিত্ত, মহাত্মা গৌরমুখনামক ঋষিকে দর্শন করিলেন। ২৬৩।

আমি এই আশ্রমে প্রবেশ করিয়া পরম-ধার্ম্মিক ঋষিগণকে দর্শন করি, মনে মনে এই চিন্তা করিয়া রাজা আশ্রমমধ্যে প্রবেশ করিলেন। ২৬৪।

রাজা আশ্রমে প্রবেশ করিলে ধর্ম্মাত্মা গৌরমুখ মুনি অত্যন্ত আনন্দিত হইয়া রাজার সমাদর করিলেন। ২৬৫।

मूलम्।

स्वशक्त्याहं नृपश्रेष्ठ सानुगस्य तु भोजनं।
कारयिष्यामि मुच्यन्तां साधु वाहा इति द्विजः।
एवमुक्त्वा स्थितस्तूष्णीं स मुनिः संशितव्रतः॥ २६६॥
राजापि तस्थौ तद्भक्त्या स्वसहायैः समन्वितः।
अक्षौहिण्यो बलस्यास्य पञ्चमाचास्तदा स्थिताः॥ २६७॥
अयञ्च तापसः किं मे दास्यति भोजनं त्विह।
इति चिन्तापरो राजा मौनमेवावलम्बते॥ २६८॥
निमन्त्र्य दुर्जयं विप्रस्तदा गौरमुखो नृपं।
चिन्तयामास किन्त्वास्य मया देयन्तु भोजनं॥ २६९॥

तर्जमा।

हे महाराज! आज हम तुमको और तुमारा सब सेनाको अपने सामर्थके अनुसार भोजन करावेङ्गे, अपने वाहनको उतरके बांधाय देइ, व्रतावलम्बी ऋषि यह बात बोलके मौन रहते भये। २६६।

राजाभी ऋषिके प्रीतिसे वद्ध होकरके सब कोइ ऋषिकी आतिथ्यको मानते भये, तेह समयमे राजाका सात चारो अक्षौहिणी सेना रही। २६७।

यह दरिद्र ब्राह्मण एतने आदमीओंको कैसे आतिथ्य करेगा, राजाभी यह प्रकारसे मनमे चिन्ता करके मौन होते भये। २६८।

गौरमुख ऋषि जब राजा दुर्जयको आतिथ्यमे निमन्त्रण किये, तब अपने मनमे शोच करते हैं, की किस प्रकारसे हम एतने लोगोंको भोजन करावङ्गे, यह प्रकार चिन्ता-करते भये। २६९।

TRANSLATION.

266. "O! king, to-day I shall feed you and your retinue according to my power. Pray, do you leave your bearers." The devout man said this, and was silent.

267. Obliged by the hermit's courtesy, the king accepted his invitation with his followers. He had with him four *akkhauhinis* of soldiers.

268. "Shall this poor hermit be able to provide food to so many men?," the king thought to himself.

269. On the other hand, the hermit began to think how he could feed such a number.

অনুবাদ।

মহারাজ! অদ্য আমি আপনাকে ও আপনার অনুচরবর্গকে স্বশক্তি অনুসারে ভোজন করাইব, আপনি বাহনদিগকে মোচন করুন, ব্রতাবলম্বী ঋষি এই কথা বলিয়া তূষ্ণীম্ভাব অবলম্বন করিলেন। ২৬৬।

রাজাও ঋষির ভক্তিতে বাধ্য হইয়া সহচরগণের সহিত আতিথ্য স্বীকার করিলেন; সে সময়ে রাজার সহিত চারি অক্ষৌহিণী সেনা ছিল। ২৬৭।

এই দরিদ্র তাপস কি আমাদিগের সকলের আহারসামগ্রী প্রভৃতি দান করিবেন? রাজা এই প্রকার চিন্তাকুল হইয়া মৌনাবলম্বন করিলেন। ২৬৮।

গৌরমুখ ঋষি রাজা দুর্জয়কে নিমন্ত্রণ করিলেন বটে, কিন্তু কিরূপে আমি ইহাদিগের আহারাদি প্রদান করিব, এইরূপ চিন্তা করিতে লাগিলেন। ২৬৯।

मूलम्।

एवं चिन्तयतस्तस्य महर्षेर्भावितात्मनः।
स्थितो मनसि देवेशो हरिर्नारायणः प्रभुः॥ २७०॥
ततः संस्मृत्य मनसा देवं नारायणं तदा।
तोषयामास गङ्गायां प्रविश्य मुनिसत्तमः॥ २७१॥
ममापि देवदेवेश राजा दुर्जयसंज्ञितः।
आगतोऽभ्यागतस्तस्य आतिथ्यं कर्त्तुमुत्सहे॥ २७२॥
तस्य मे निर्धनस्याद्य देवदेव जगत्पते।
भक्तिनम्रस्य देवेश कुरुष्वाद्यान्नसञ्चयं॥ २७३॥

तरजमा।

ऋषि यह प्रकारसे जब अत्यन्त चिन्तित भये, तब वह कालमे देवेश्वर नारायण ऋषिके मनमे आयके प्राप्त भये। २७०।

तेकरे आगे ऋषि अपने मनमे देव नारायणको स्मरण करके गङ्गाजलमे जायकरके नारयणकी आराधना करणे लगे। २७१।

हे देवेश्वर! राजा दुर्ज्जय आज हमारे आश्रममे आयकरके अतिथि भये, हमने तिसको आतिथ्य करणेके- वास्ते अभिलाष किये। २७२।

हे देव जगत्पते! आज यह निर्धन भक्तके उपर प्रसन्न होकरके अन्न सञ्चय कर देव। २७३।

TRANSLATION.

270. When he was thus laboring under anxious thought, the memory of the god of gods, *Náráyaṇa*, arose in his mind.

271. Then that best of hermits devoutly contemplated *Náráyaṇa;* and, descending into the waters of the sacred Ganges, worshipped the god.

272. "O! best of Gods, to-day king Durjaya having graced my cottage with his royal presence, I am anxious to entertain him.

273. "O! sovereign of the Universe, do thou vouchsafe to provide thy poor devotee with sufficient food."

অনুবাদ।

মহর্ষি যখন অত্যন্ত ভাবিত হইয়া এইরূপ চিন্তাপরতন্ত্র হইলেন, সেই সময়ে দেবেশ্বর নারায়ণ তাঁহার স্মরণপথে উদিত হইলেন। ২৭০।

তাহার পর ঋষিরাজ দেব নারায়ণকে মনে মনে স্মরণ করিয়া গঙ্গার জলে নামিয়া নারায়ণের আরাধনা করিতে লাগিলেন। ২৭০।

হে দেবেশ্বর। রাজা দুর্জ্জয় অদ্য আমার আশ্রমে আসিয়া অতিথি হইয়াছেন, আমি তাঁহার আতিথ্য সৎকার করিতে অভিলাষ করি। ২৭১।

হে দেবদেব জগৎপতে! আজ এই নির্ধন ভক্তের প্রতি প্রসন্ন হইয়া অন্নসঞ্চয় করিয়া দাও। ২৭২।

मूलम्।

इति स्तुत्वा तु देवेशः स्तुतः स जगतांपतिः।
मुनेस्तस्य स्वकं रूपं दर्शयामास केशवः।
उवाच सुप्रसन्नात्मा ब्रूहि विप्र परं वरं॥ २७३॥
ददर्श स मुनिर्देवि विस्मयोत्फुल्ललोचनः।
जगाम शिरसा देवं कृताञ्जलिरथाब्रवीत्॥ २७४॥
यदि मे वरदो देव भूयात् भक्तस्य केशव।
इदानीमेष नृपतिर्यथा सबलवाहनः।
ममाश्रमे कृताहारः श्वः प्रयाति स्वकं गृहं॥ २७५॥
इत्युक्तस्तस्य देवेशो वरदः संबभूव ह।
चिन्तासिद्धिन्ददौ तस्मै मणिञ्च सुमहाप्रभं॥ २७६॥

तर्जमा।

जगत्पति देवेश्वर नारायण सो ऋषिके यह प्रकारसे स्तुतिसे सन्तुष्ट होकरके तिसकों अपने स्वरूप देखायके बोलते भये, हे ऋषिराज! तुम हमसे जो वस्तु चाहो, सो कहो। २७३।

हे देवि! ऋषि नारायणकों देखकरके विस्मयाविष्ट होकरके शिरकों नोवाये बोलते लगे। २७४।

हे देव केशव! जो अपने भक्तके उपर प्रसन्न हो, तो हमके यह वर दान देव, की राजा दुर्ज्जय अपने सब सेनाकों लयकरके हमारे आश्रममे जेह प्रकारसे आज भोजन करके दुसरे दिनमे अपने स्थानकों जाय यही करो। २७५।

देवेश्वर नारायण यह प्रकारसे ऋषिको वचनकों सुनकरके प्रसन्न होके अत्यन्त प्रभावयुक्त चिन्तासिद्धि नाम मणि ऋषिकों देते भये। २७६।

TRANSLATION.

274. Pleased with the sage's prayer, Keshava presented himself before him in *propria persona*, and said, "O best of sages, do you ask of me what boon you like."

275. O goddess, the holy man wondered exceedingly; and bowing low, and with clasped hands, spake thus :—

276. "O Keshava, if thou art pleased in thy servant, do thou grant this prayer of mine, that the king Durjaya with his retinue may to-day be fed at my cottage, and depart thence to-morrow morning."

277. Thus accosted by the sage, Náráyaṇa willingly gave him a very powerful gem, called *Chintásiddhi.**

অনুবাদ।

দেবেশ্বর জগৎপতি কেশব সেই ঋষির এই প্রকার স্তবে তুষ্ট হইয়া তাঁহাকে স্বীয় রূপ প্রদর্শনপূর্ব্বক বলিলেন, ঋষিরাজ! তুমি আমার নিকট অভিলষিত বর প্রার্থনা কর। ২৭৪।

হে দেবি! ঋষিবর তাঁহাকে দেখিয়া বিস্ময়াবিষ্ট হইয়া নতশিরে কৃতাঞ্জলিপুটে বলিতে লাগিলেন। ২৭৫।

হে দেব কেশব! যদি আপনি ভক্তের প্রতি প্রসন্ন হইয়া থাকেন, তাহা হইলে আমাকে এই বর প্রদান করুন, রাজা দুর্জ্জয় নিজ বলবাহনের সহিত আমার আশ্রমে যাহাতে অদ্য আহারাদি করিয়া কল্য প্রাতে স্বগৃহে গমন করিতে পারেন তাহাই করুন। ২৭৬।

দেবেশ্বর নারায়ণ ঋষিকর্ত্তৃক এই প্রকার কথিত হওয়াতে তাঁহার প্রতি প্রসন্ন হইয়া অত্যন্ত প্রভাবশালী চিন্তাসিদ্ধিনামক একটী মণি তাঁহাকে প্রদান করিলেন। ২৭৭।

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* *Lit.*, that which fulfills our desires.

मूलम्।

तत्र गत्वा स विप्रेन्द्रश्चिन्तयामास वै मुनिः।
हिमवच्छिखराकारं महाभ्रमिव चोन्नतं।
शशाङ्करश्मिसङ्काशं गृहं वै शतभूमिकं॥ २७७॥
तादृशानां सहस्राणि लक्षकोट्यस्तु सर्व्वशः।
गृहाणि निर्म्ममे विप्रो विष्णोर्लब्धवरस्तदा॥ २७८॥
भक्ष्यं भोज्यं तथा लेह्यं चोष्यञ्चविधन्तथा।
चकाराद्यान्नविषयं हेमपात्रञ्च सर्व्वतः॥ २७९॥
एवं कृत्वा स विप्रस्तु राजानं भूरितेजसं।
उवाच सर्व्वसैन्यानि प्रविशन्तु गृहाणि मे॥ २८०॥

तर्जमा।

ऋषि सो चिन्तासिद्धिकों पायकरके अपने स्थानकों गमनकरके हिमालयके शेखरके समान सुन्दर, महमेघके समान उंचा, चन्द्रमाके किरणके समान उज्वर, अति प्रशस्त गृहकों मनमे चिन्ता करणे लगे। २७७।

ऋषिराज विष्णुके वरसे और चिन्तासिद्धिके प्रभावसे जेह प्रकारसे स्थानकी मनमे चिन्ता करते भये, तेह प्रकारसे हाजार-लाख-कोटि स्थान सब जगहमे होइ जाते भये। २७८।

तेकरे पीछे भक्ष्य, भोज्य, पेय और लेह्य यह चारो प्रकारको भोजनद्रव्य और सोणेका भोजनपात्र बनावते भये। २७९।

ऋषि यह प्रकारसे गृह आदि बनयकरके अति तेजस्वी राजा दुर्ज्जयकों कहते भये, हे महाराज! अपने सब सेनाकों लयकरके हमारे स्थानमे प्रवेश करो। २८०।

TRANSLATION.

278. Having won it, the Brahmin came back to his cottage, and imagined a spacious palace, grand like a peak of the Himalaya, lofty like a great cloud, and white like the moon-beam.

279. By virtue of Vishnu's blessing, and the magic of the gem, he outright caused to "rise like exhalation" myriads of palaces like the one he had conceived.

280. Then he made the four kinds of food,* and golden dishes and such gear.

281. Having done this, the sage spake to the puissant king, "O King! let your soldiers enter my house."

অনুবাদ।

ব্রাহ্মণ সেই মণি লাভ করিয়া আশ্রমে গমনপূর্ব্বক হিমালয়শেখর সদৃশ সুদৃশ্য, মহামেঘ সদৃশ উন্নত, চন্দ্ররশ্মি সদৃশ ধবলবর্ণ অতি প্রশস্ত গৃহ মনে মনে চিন্তা করিতে লাগিলেন। ২৭৮।

ঋষিবর বিষ্ণুদত্ত বর ও চিন্তামণির প্রভাবে তৎক্ষণাৎ মনে মনে কল্পিত গৃহের অনুরূপ সহস্র-লক্ষ-কোটি গৃহ সর্ব্বত্র নির্ম্মাণ করিলেন। ২৭৯।

তৎপশ্চাৎ ভক্ষ্য, ভোজ্য, পেয় ও লেহ্য এই চতুর্বিধ আহারসামগ্রী এবং স্বর্ণময় ভোজনপাত্র সমুদায় নির্ম্মাণ করিলেন। ২৮০।

ঋষি এই প্রকারে গৃহাদি নির্ম্মাণ করিয়া অতি তেজস্বী নরপতিকে কহিলেন, মহারাজ! আপনার সৈন্যগণ আমার গৃহমধ্যে প্রবেশ করুক। ২৮১।

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* Eatables, drinkables, &c.

मूलम् ।

ततस्तेषु प्रविष्टेषु तदा गौरमुखो मुनिः ।
प्रगृह्य तं मणिं दिव्यं राजानञ्चेदमब्रवीत् ॥ २८१ ॥
मज्जनाभ्यवहारार्थं पथि श्रमकृते तथा ।
विलासिनीस्तथा दासान् प्रेषयिष्यामि ते नृप ॥ २८२ ॥
एवमुक्त्वा स विप्रेन्द्रस्तं मणिं वैष्णवन्तदा ।
एकान्ते स्थापयामास राज्ञस्तस्य प्रपश्यतः ॥ २८३ ॥
तस्मिन् स्थापितमात्रे तु मणौ सूर्य्यसमप्रभे ।
निश्चेरुर्योषितस्तस्माद्दिव्यरूपाः सहस्रशः ॥ २८४ ॥

तर्जमा

जब राजा सेनाको लयकरके गृहकी बीचमे प्रवेश किये, तब गौरमुख ऋषि चिन्तासिद्धि मणिको लयकरके यह बात कहने लगे । २८१ ।

हे महाराज ! आपने पन्थामे बड़ा क्लेश पाया, सो क्लेशको निवारण करणेकेवास्ते और स्नान आदि आवश्यक कार्य्य सम्पादन करणेकेवास्ते दरकारी दास दासी आदि सबको देते भये । २८२ ।

सो ऋषि राजाको यह बात बोलके राजाके सामने एक केनारामे सो मणिको स्थापन किये । २८३ ।

सूर्य्यके समान प्रभायुक्त सो मणिको स्थापन करणेके आगे तिससे हाजार हाजार सुन्दरी रमणी उत्पन्न होती भयी । २८४ ।

TRANSLATION.

282. When they entered in, Gaurmukha took the divine gem and said to the king :—

283. "King, you may have got very tired by your journey; and therefore I shall provide you with the attendance of an adequate number of male and female servants."

284. Having said this, the Brahmin placed on a side before the king, the gem given to him by Vishnu.

285. No sooner had he placed the sun-like gem on the ground, than ten thousand women (beautiful as the Graces) began to issue out of it.

অনুবাদ

সৈন্যগণ গৃহমধ্যে প্রবিষ্ট হইলে গৌরমুখ মুনি সেই দিব্য মণিটী গ্রহণপূর্ব্বক রাজাকে এই কথা বলিলেন। ২৮২।

মহারাজ। পথশ্রমে আপনার অতিশয় কষ্ট হইয়া থাকিবে, সেই শ্রমাপনোদন ও স্নানাদি আবশ্যক কার্য্য সমুদায় সাধনার্থ প্রয়োজনীয় দাস দাসী প্রভৃতি প্রদান করিতেছি। ২৮৩।

সেই ব্রাহ্মণ রাজাকে এই কথা বলিয়া রাজার দর্শন-পথের এক পার্শ্বে সেই বিষ্ণুদত্ত মণিটী স্থাপন করিলেন। ২৮৪।

সূর্য্যের ন্যায় প্রভাসম্পন্ন সেই মণিটী একান্তে স্থাপন করিবামাত্র তাহা হইতে সহস্র সহস্র দিব্যরূপা রমণী নির্গত হইতে লাগিল। ২৮৫।

मूलम्।

चिन्तयामास राजेन्द्रो विस्मयाविष्टचेतन:।
किमिदं मुनिसामर्थ्यं तपसो वाथवा मणे:॥ २८५॥
न दुर्ज्जन: सज्जनसंसदि क्वचित्
करोति शुद्धं निजकर्म्मकौशलं।
शशाङ्करश्मिप्रतिभासिता अपि
प्रमादमीयुर्निरता: पदे पदे॥ २८६।
स राजा विस्मयाविष्टश्चिन्तयामास दु:खित:।
कथमेव मणिश्चायं भवतीति पुनर्मम॥ २८७॥

तरजमा।

राजा यह व्यापार अपने आंखमे देखकरके अत्यन्त विस्मययुक्त होकरके मनमे चिन्ता करणे लगे, की यह मुनिका, या तपोवलका, या चिन्तासिद्धि मणिका प्रभाव है। २८५।

वियोगी मनुष्य जिस तरहसे पूर्णचन्द्रमाके अमृतमय किरण स्पर्शसेभी दु:ख पाते है, दुष्ट आदमी तेहप्रकारसे सर्व्वदा भाले आदमीके संसर्गमे रहणेभी कोभी उत्तम कर्म्म करणेकेवास्ते समर्थ नहि होता है। २८६।

राजा दुर्जय मणिको प्रभाव देखकरके अति दु:खित होकरके विस्मययुक्त मनमे यह चिन्ता करणे लगे, की केह प्रकारसे यह मणि हमारे हातमे आवे। २८७।

TRANSLATION.

286. Having witnessed with his own eyes this marvel, he was amazed and thought within himself—"This is either the work of this sage, or his austerities, or the virtue of the gem itself."

287. As a forlorn lover's misery is only aggravated by the balmy light of the full-moon, the wicked, even when living in the company of the good, can never bring forth good.

288. Having witnessed the virtue of the gem, Durjaya became very sad; and with astonishment, thought how he could possess himself of the jewel.

অনুবাদ।

রাজা এই ব্যাপার স্বচক্ষে অবলোকন করিয়া অত্যন্ত বিস্ময়াবিষ্ট হইয়া মনে মনে চিন্তা করিতে লাগিলেন, ইহা কি মুনির বা তপোবলের অথবা এই মণির সামর্থ্য ?। ২৮৬।

বিয়োগী ব্যক্তিগণ যেমন পূর্ণচন্দ্রের অমৃতময় কিরণ সংস্পর্শেও পদে পদে প্রমাদগ্রস্ত হয়, দুর্জ্জন ব্যক্তিও সেইরূপ সর্ব্বদা সজ্জনসংসর্গে থাকিয়াও কখনই বিশুদ্ধ কর্ম্ম করিতে সমর্থ হয় না। ২৮৭।

রাজা দুর্জ্জয় মণির প্রভাব দৃষ্টে অতিশয় দুঃখিত হইয়া বিস্ময়াবিষ্টচিত্তে এই চিন্তা করিতে লাগিলেন, কি উপায়ে এই মণিটী হস্তগত করিতে পারি। ২৮৮।

मूलम्।

चिन्तयन्नधिगम्याथ स राजा दुर्ज्जयस्तदा।
चिन्तासिद्धिमिमम्बास्य हरामीति विचिन्त्य सः।
अमात्यं नोदयामास स राजाश्रमवाह्यतः॥ २८८॥
रत्नानां भाजनं राज्ञे मणिं तस्मै प्रदीयतां।
अमात्येनैवमुक्तस्तु क्रुद्धो गौरमुखोऽब्रवीत्॥ २८९॥
प्रतिगृह्णाति विप्रस्तु राजा चैव ददाति च।
त्वञ्च राजा पुनर्भूत्वा याचसे दीनवत् कथं॥ २९०॥
एवं ब्रूहि दुराचारं राजानं दुर्ज्जयं स्वयं।
गच्छ द्रुतं दुराचार मा त्वा लोकेऽत्यगादिति॥ २९१॥

तर्ज्जमा।

जेह कोइ उपायसे हम ऋषिकी यह मणिको हरण करेंगे, राजा दुर्ज्जय मनमे यह प्रकारसे चिन्ता करके तेह कालमे आश्रमसे वाहेरमे आयकरके अपने मन्त्रीको ऋषिके निकट चिन्तासिद्धि मणिको प्रार्थना करके भेजते भये। २८८।

सब रत्नका आभारूप यह मणिको राजाको दान करो, मन्त्री ऋषिको यह वात वलनेके कालमे गौरमुख ऋषि वड़ा कोप करके बोलते भये। २८९।

ब्राह्मणगण भिक्षा करणेकेवास्ते और राजलोग दान करणेकेवास्ते पृथ्वीपर जन्म लेते भये, लेकिन तुम राजा होकरके केह प्रकारसे दरिद्रके समान भिक्षा मांगते है। २९०।

तुम जायकरके सो दुरात्मा राजा दुर्ज्जयको कहो, दुराचार यही कालमे यह स्थानसे अपने स्थानको गमन करे, जिससे तिसका यह लज्जाकी वात दुसरा कोइ ना जाने। २९१।

Translation.

289. "I must take possession of this gem by any means," thought Durjaya for a while; and hastily leaving the cottage, he despatched his courtier to the sage to ask for *Chintásiddhi.*

290. "Do you grant this best of gems to His Majesty," said he to the sage; when the latter flew into a wrath and said,—

291. "The Brahmins are to receive, the kings are to give. But how can you, being a king, come asking like a poor man.

292. "Go to the wicked king, and tell him at once to quit this place,—let none know this hateful desire of his."

অনুবাদ।

যে কোন উপায়েই হউক আমি অবশ্যই ঋষির এই মণিরত্নটী হরণ করিব, রাজা দুর্জ্জয় মনে মনে ক্ষণকাল এইরূপ চিন্তা করিয়া তৎক্ষণাৎ আশ্রমের বহির্ভাগে গমনপূর্ব্বক স্বীয় অমাত্যকে ঋষির নিকট চিন্তাসিদ্ধি প্রার্থনায় প্রেরণ করিলেন। ২৮৯।

সমস্ত রত্নের আধার এই মণিটী রাজাকে দান করুন, অমাত্য ঋষিকে এই কথা বলিবামাত্র গৌরমুখ মুনি অত্যন্ত ক্রুদ্ধ হইয়া বলিলেন। ২৯০।

ব্রাহ্মণেরা প্রতিগ্রহ এবং রাজারা দান করিবার নিমিত্তই পৃথিবীতে জন্ম পরিগ্রহ করিয়া থাকেন, কিন্তু তুমি রাজা হইয়া কি প্রকারে দরিদ্রের ন্যায় ভিক্ষা করিতেছ ?। ২৯১।

সেই দুরাত্মা রাজা দুর্জ্জয়কে গিয়া বল, দুরাচার শীঘ্র এস্থান হইতে প্রস্থান করুক, অন্য লোকে যেন তাহার এই ঘৃণিত অভিলাষ জানিতে না পারে। ২৯২।

मूलम्।

एवमुक्त्वा मुनिः प्रागात् कुशेध्माहरणाय वै।
चिन्तयन् मनसा तच्च मणिं शत्रुविनाशनं॥ २९२॥
एवमुक्तस्तदा दूतो जगाम च नृपान्तिकं।
कथयामास तत्सर्व्वं यदुक्तं ब्राह्मणेन च॥ २९३॥
ततः क्रोधपरीतात्मा श्रुत्वा ब्राह्मणभाषितं।
दुर्ज्जयः प्राह नीलाख्यं स्वामात्यं गच्छ मा चिरं।
ब्राह्मणस्य मणिं गृह्य तूर्णमेहि यदृच्छया॥ २९४॥
एवमुक्तस्तदा नीलो बहुसेनापरिच्छदः।
जगाम स च विप्रस्य वन्यमाश्रममण्डलं॥ २९५॥

तर्ज़मा।

ऋषि राजाके अमात्यको यह बात बोलके शत्रुके नाश करणेवाला सो मणिका विषय चिन्ता करके कुश और यज्ञका काष्ठ आन्नेको गये। २९२।

अमात्य ऋषिके यह बात सुनके राजाके निकट जाय-करके ब्राह्मण जो जो बात कहा, सो सब हाल राजाको कहते हैं। २९३।

राजा दुर्ज्जय अमात्यके मुखसे ब्राह्मणके सगर्व्व वचन सुनके बड़े क्रोधी होकरके नील नाम अपने अमात्यको बोलते भये, हे अमात्य! तुम शीघ्र जायकरके जेह प्रकारसे बने, यह प्रकारसे सो दुष्ट ब्राह्मणके निकटसे मणिको लय आवे। २९४।

अमात्य नील राजाको आदेशके अनुसार बड़त सेनाको लयकरके वनसे ऋषिके आश्रमको जाता भया। २९५।

TRANSLATION.

293. Having said this to the courtier, the sage went to provide *kusa* and sacrificial wood, thinking of the virtue of the gem, in cutting off enemies.

294. The courtier, on the other hand, being thus told by the sage, went to the king, and related in detail all that the Brahmin had said.

295. Hearing the haughty words of the Brahmin, Durjaya was very wroth; and said to Níla, another courtier of his—"Go instantly to the wicked Brahmin, and anyhow bring the gem to me."

296. According to the king's order, Níla, with a large number of soldiers, went to the woodland cottage of the Brahmin.

অনুবাদ।

মুনিবর রাজামাত্যকে এই কথা বলিয়া শত্রুনাশক সেই মণির বিষয় চিন্তা করিতে করিতে কুশ এবং যজ্ঞীয় কাষ্ঠ আহরণার্থ গমন করিলেন। ২৯৩।

দূতও ঋষিকর্ত্তৃক এইরূপ আদিষ্ট হইয়া রাজসন্নিধানে গমনপূর্ব্বক ব্রাহ্মণ যাহা যাহা বলিয়াছিলেন, তৎসমুদায় অবিকল রাজার কর্ণগোচর করিল। ২৯৪।

রাজা দুর্জ্জয় অমাত্যমুখে ব্রাহ্মণের সগর্ব্ব উক্তি শ্রবণ করিয়া ক্রোধে পরিপূর্ণ হইয়া নীলনামক স্বীয় অমাত্যকে বলিলেন, হে অমাত্য! তুমি শীঘ্র গমন কর, ক্ষণকাল বিলম্ব করিও না, যে কোন প্রকারে হউক সেই দুষ্ট ব্রাহ্মণের নিকট হইতে মণি আনয়ন কর। ২৯৫।

নীল নরপতির আদেশানুসারে বহু সৈন্য সমভিব্যাহারে লইয়া ব্রাহ্মণের আরণ্য আশ্রমে গমন করিল। ২৯৬।

मूलम्

तत्राग्निहोत्रशालायां दृष्ट्वा तं मणिमाहितं।
तत्तूर्णं स्यन्दनान्नील: सोऽवरोहत भूतले॥ २९६॥
अवतीर्णे ततस्तस्मिन् नीले परमदारुणे।
क्रूरबुद्ध्या मुनेस्तस्मान्निर्जग्मु: शस्त्रपाणय:॥ २९७॥
सरथा: सध्वजा: साश्वा: सबाणा: सासिचर्मिण:।
सधनुष्का: सतूणीरा योधा: परमदारुणा:।
निर्येरुस्तं मणिं भित्त्वा असंख्येया महाबला:॥ २९८॥
ततो विरोधिनं दृष्ट्वा वज्रसैन्यपुरस्कृतं।
योधयामासुरव्यग्रा विविधायुधपाणय:॥ २९९॥

तर्जमा।

नील मुनिके आश्रममें यज्ञशालाके विषे सो मणिको देखकरके रथसे उतरते भया। २९६।

अतिनिष्ठुर नील जब क्रूरबुद्धि होकरके रथसे उतरे, तब ऋषिके सो मणिसे सम्पूर्ण शस्त्र हातमे लयकरके बड़े बड़े योद्धा निसरते भये। २९७।

कोइ रथपर चढ़के, कोइ ध्वजाकों लिये, कोइ घोड़ापर चढ़े, कोइ धनुर्व्बाणको लिये, कोइ ढाल तरवालकों बांधे, कोइ पिठपर बाड़को लिये, यह प्रकारसे बड़े भयङ्कर असङ्ख्य महाबली पराक्रमी योद्धा सो मणिकों भेदकरके निसरते लगे। २९८।

तेह समयमे मणिसे उत्पन्न भये सब योद्धा नाना अस्त्रकों लयकरके बहुत शत्रु सेनाकों सम्मुखमे देखके अति स्थिर होकरके युद्ध करणे लगे। २९९।

TRANSLATION.

297. On coming to the cottage, he saw the gem at the spot where the *agnihotra* was being celebrated; and hastily descended to the ground.

298. When Níla had descended from his car, with evil in his heart, armed warriors began to come out of the sage's gem.

299. Some were mounted in cars, some bore banners, some were horse-soldiers, some, bowmen, some, with swords and bucklers, some, with quivers —— all were dreadful to behold. Countless invincible warriors thus began issuing out of the gem.

300. The gem-begotten warriors, bearing various weapons, saw before them the strength of the enemy, and began the fight with fixed courage.

অনুবাদ।

নীল মুনির আশ্রমে অগ্নিহোত্র শালাতে স্থাপিত সেই মণি দর্শন করিয়া রথ হইতে শীঘ্র ভূতলে অবতরণ করিল। ২৯৭।

অতি নিষ্ঠুর নীল ক্রূর বুদ্ধিতে রথহইতে অবতীর্ণ হইলে পর মুনির সেই মণি হইতে শস্ত্রপাণি যোদ্ধা সকল বহির্গত হইতে লাগিল। ২৯৮।

রথারূঢ়, ধ্বজধারী, অশ্বারোহী, ধনুর্ব্বাণধারী, অসি-চর্ম্মবদ্ধ, তূণীরপৃষ্ঠ, অতি ভয়ঙ্কর অসংখ্য মহাবল পরাক্রান্ত যোদ্ধা সেই মণি ভেদ করিয়া নির্গত হইতে লাগিল। ২৯৯।

নানা আয়ুধধারী মণিসম্ভূত যোদ্ধাগণ বহুবলসম্পন্ন শত্রুগণকে সম্মুখে দেখিয়া অতি স্থিরভাবে যুদ্ধ আরম্ভ করিল। ৩০০।

मूलम्।

तथा प्रवृद्धे तु मुने सुयुद्धे
हतः स राज्ञः सचिवो विसंज्ञः।
सहानुगः सर्व्वबलैरुपेतो
जगाम वैवस्वतमन्दिराय। ३००।
तस्मिन् हते दुर्ज्जयराजमन्त्रि-
ण्युपाययौ स्वेन बलेन राजा।
स दुर्ज्जयः भास्करथोऽतितीव्रः
प्रतापवांस्तैर्मणिजैर्युयोध। ३०१।
यावत् स सङ्गरो घोरो महांस्तेषां व्यवर्द्धत।
तावत् समित्कुशादीनि हत्वा गौरमुखो मुनिः। ३०२।
आगतो महदाश्चर्य्यं संग्रामं भीमदर्शनं।
तन्दृष्ट्वा स मुनिर्द्वारि चिन्तापरम एव हि। ३०३।

तरजमा

हे मुनिप्रवर! तेह प्रकारसे दोनोका तुमल युद्ध होनेसे मन्त्रिश्रेष्ठ नील सब सैन्यके साथ यमपुरीमे गये। ३००।

सो राजमन्त्री जब युद्धमे मर गया, तब अतिप्रतापी राजा दुर्ज्जय अपने चतुरङ्ग सेनाको लयकरके युद्धस्थानमे आयके मणिसे उत्पन्न भया योद्धागणके साथ तुमुल युद्ध करणे लगा। ३०१।

जेह समयमे राजा दुर्ज्जय मणिसे उत्पन्न जो योद्धा तिससे युद्ध करणे लगे, यही समयमे गौरमुख ऋषि यज्ञका काष्ठ और कुश आदिको लयकरके आश्रममे आयके सो भयङ्कर युद्धको देखके आश्रमके द्वारपर बैठके चिन्ता करणे लगे। ३०२। ३०३।

Translation.

301. O best of sages, the eminent courtier with his army were sent to "Pluto's gloomy reign" in that fight.

302. When the courtier was killed, the puissant king came with his *Chaturanga* army to the field; and commenced a desperate fight with the gem-begotten forces.

303-304. In the meantime, Gauramukha returned with *kusa* and sacrificial grass to his cottage; and sitting at its door began to think of the fearful battle.

অনুবাদ।

হে মুনিবর! সেই প্রকার তুমুল যুদ্ধ আরম্ভ হইলে সচিব প্রবর সসৈন্যে হত হইয়া যমমন্দিরে গমন করিল।৩০১।

সেই রাজ-মন্ত্রী যুদ্ধে হত হইলে পর অতি প্রতাপশালী রাজা দুর্জ্জয় স্বীয় চতুরঙ্গ সৈন্যসমবেত হইয়া সেই যুদ্ধস্থলে আগমনপূর্ব্বক মণিপ্রসূত যোধগণের সহিত তুমুল সংগ্রাম আরম্ভ করিলেন। ৩০২।

যে সময়ে মণিসম্ভূত যোধগণের সহিত রাজা দুর্জ্জয়ের ঘোরতর সংগ্রাম উপস্থিত হয়, সেই সময়ে গৌরমুখ মুনি সমিৎকুশাদি লইয়া আশ্রমে আসিয়া সেই লোমহর্ষণ যুদ্ধ দেখিয়া আশ্রমের দ্বারে উপবেশনপূর্ব্বক চিন্তা করিতে লাগিলেন। ৩০৩। ৩০৪।

मूलम्।

उपविश्याधिगम्यात्र मणेः कारणमेव हि।
एवं ज्ञात्वा मणिकृतं रौद्रं गाढ़न्न संयुगं।
चिन्तयामास देवेशं हरिं गौरमुखो मुनिः॥ ३०४॥
स देवः पुरतस्तस्य पीतवासाः खगासनः।
किमद्य ते मया कार्य्यमिति वाणीमुदीरयेत॥ ३०५॥
स ऋषिः प्राञ्जलिर्भूत्वा प्रोवाच पुरुषोत्तमं।
जहीमं दुर्ज्जयं पापं सैन्येन परिवारितं॥ ३०६॥
एवमुक्तस्तदा तेन चक्रज्वलनसन्निभं।
तेन चक्रेण तत् सैन्यमसुरं दौर्ज्जयं क्षणात्।
निमेषान्तरमात्रेण समग्रं भस्मसात् कृतं॥ ३०७॥

तर्ज्जमा।

ऋषि द्वारपर बैठके मणिके कारण यह भयङ्कर युद्ध है, यह मनमें जानके देव नारायणको स्मरण करने लगे। ३०४।

जेह समयमे ऋषि नारायणको स्मरण किये, वही समयमे नारायण पीताम्बरको धारण करके गरुड़पर चढ़के ऋषिके सन्निकट आयके कहते हैं, की हे ऋषे! तुम कवने कारण हमारा स्मरण किया?। ३०५।

गौरमुख ऋषि नारायणकी यह वचनको सुनकरके हात जोड़ करके पुरुषोत्तमको कहते हैं, हे देव! यह दुरात्मा दुर्ज्जयको सब सेनाका साथ जलदीसे वध करो। ३०६।

नारायण ऋषिकी वचनको सुनके वही कालमे अपने चक्रमे राजा दुर्ज्जयको सब सेनाका साथ भस्म कर देते भये। ३०७।

TRANSLATION.

305. Knowing that the gem was the root of the evil, he contemplated Náráyaṇa.

306. Immediately Náráyaṇa presented himself before the sage in his yellow dress and mounted on *Garura*; and said, "Sage, why have you thought of me?"

307. Gauramukha with clasped hands said to Náráyaṇa, "O God, vouchsafe to destroy the wicked king with his army."

308. Thereupon, he instantaneously reduced Durjaya and his host to ashes.

অনুবাদ।

ঋষি দ্বারে উপবিষ্ট হইয়া মণির জন্যই এই ভয়ঙ্কর সংগ্রাম উপস্থিত, ইহা জানিতে পারিয়া দেবদেব নারায়ণকে মনে মনে চিন্তা করিতে লাগিলেন। ৩০৫।

ঋষি স্মরণ করিবামাত্র দেবদেব নারায়ণ পীতবসন পরিধান ও গরুড়োপরি আরোহণ করিয়া ঋষিসন্নিধানে উপস্থিত হইয়া বলিলেন, ঋষে! তুমি কি নিমিত্ত আমাকে স্মরণ করিয়াছ?। ৩০৬।

গৌরমুখ নারায়ণের এই কথা শুনিয়া কৃতাঞ্জলিপুটে পুরুষোত্তমকে বলিলেন, হে দেব! এই পাপাত্মা দুর্জ্জয়কে সসৈন্যে শীঘ্র বিনাশ করুন। ৩০৭।

নারায়ণ ঋষির বাক্য শুনিয়া নিমেষমধ্যে নিজচক্রে দুর্জ্জয়কে সমস্ত সৈন্যের সহিত ভস্মসাৎ করিয়া ফেলিলেন। ৩০৮।

मूलम्।

एवं कृत्वा ततो देवो मुनिं गौरमुखं तदा।
उवाच निमिषेणेदं निहतं दानवं बलं ॥ ३०९ ॥
अरण्येऽस्मिंस्ततस्त्वेवं नैमिषारण्यसंज्ञितं।
भविष्यति यथार्थं वै ब्राह्मणानां विशेषकं ॥ ३१० ॥
एवमुक्त्वा ततो देवो गतोऽन्तर्धानमीश्वरः।
द्विजोऽपि स्वाश्रमे तस्थौ मुदा परमया युतः ॥ ३११ ॥

तरजमा।

नारायण दुर्ज्जयको सब सेनाके साथ बध करके ऋषिको बोलते है, की हे मुनिप्रवर! जेह कारणसे यह बनमे निमिषमात्रसे सम्पूर्ण दानवबल नष्ट भये, तेह कारणसे यह अरण्य नैमिषारण्य कहवेगा, यह स्थान ब्राह्मणको विशेषसे रहणेके योग्य होना। ३०९। ३१०।

नारायण ऋषिको यह बात कहके अन्तर्धान हो जाते भये और ऋषिभी अपने आश्रममे परम सुखसे कालयापन करते लगे। ३११।

TRANSLATION.

309, 310. After having annihilated Durjaya with his army, Náráyaṇa said to Gauramukha, "O best of sages, from the circumstance that has led to the instant annihilation of the Dánava force in this forest, in future it shall be called *Naimishâraṇya.* It will be the haunt of Bráhmaṇs."

311. Náráyaṇa vanished with these words; and the sage continued to pass his days in perfect happiness.

অনুবাদ।

নারায়ণ দুর্জ্জয়কে সসৈন্যে বিনাশ করিয়া গৌরমুখকে বলিলেন, মুনিবর! যেহেতু এই অরণ্যে নিমেষমধ্যে দানববল উন্মূলিত হইল, সেই হেতু এই অরণ্য ভবিষ্যতে নৈমিষারণ্য নামে প্রসিদ্ধ হইবে, এই স্থান ব্রাহ্মণদিগের বিশেষ সেবনীয়। ৩০৯। ৩১০।

নারায়ণ ঋষিকে এই কথা বলিয়া অন্তর্হিত হইলেন, এবং ঋষিও স্বাশ্রমে পরম সুখে কাল যাপন করিতে লাগিলেন। ৩১১।

अधुना प्रायः सर्व्वदेशीय नृपतिभिर्धनिभिश्च वज्रादि-रत्नसमूहैर्भूषणानि क्रियन्ते परन्तु पूर्व्वतनै राजभिर्धनिकैश्च रत्नसमूहैर्गृहादीनि निर्म्मितानि देवप्रतिमूर्त्तयो निर्म्मिताः देवाः पूजिताः विविधभूषादीनि कृतानि च एतद्भूरिप्रमाणं पुराणादिषु शास्त्रेषु दृश्यते तदुदाहरणार्थमत्रैव कतिपय-पौराणिकी वार्त्तोद्धृता।

मूलम्।

युधिष्ठिरसभावर्णनं।

तदाहृत्य च तां चक्रे सोऽसुरोऽप्रतिमां सभां।
विश्रुतां त्रिषु लोकेषु दिव्यां मणिमयीं शुभां॥ ३१२॥

तर्जमा।

अधुना प्राय करके सब देशका राजा, या धनवान आदमी हीरा आदि रत्नसमूह करके अङ्गकी भूषण बनावते भये, परन्तु पूर्व्वकालका राजा, या धनवान सब आदमी रत्न करके गृह निर्म्माण, देवताकी मूर्त्ति प्रस्तुत, देवताका पूजा और अनेक प्रकारका भूषण बनावते भये, पुराणादिक शास्त्रमे इसका बहुत प्रमाण मिलता है, तिसका उदाहरणके वरे कुछ पुराणकी वार्त्ता लिखते हैं।

राजा युधिष्ठिरकी सभाका वर्णन कहते हैं।

मय नाम असुर सम्पूर्ण द्रव्यको वटोर करके स्वर्ग, मनुष्य-लोग और पातालमे प्रसिद्ध, अतुल्य आश्चर्य्य मणिका सभा बनाया। ३१२।

TRANSLATION.

Princes and rich men now-a-days use diamonds and other gems in ornaments ; but in ancient times, they used them in decking their houses, in making idols, in worshipping them, as well as in making ornaments. Many instances of this are found in the *Puráṇas* and other works; of which I cite the following instances :—

The Court of Yudhisthira.

312. The Asura made a court which stood unrivalled in the three worlds. It blazed with gems and was a marvel.

অনুবাদ।

একণে প্রায় সকল দেশের রাজা ও ধনী ব্যক্তিরা হীরকাদি রত্নদ্বারা ভূষণই প্রস্তুত করিয়া থাকেন, কিন্তু পূর্ব্বতন রাজগণ ও ধনিগণ রত্নদ্বারা গৃহাদি নির্ম্মাণ, দেবতাদিগের প্রতিমূর্ত্তি প্রস্তুত, দেবতাগণের পূজা এবং নানাবিধ ভূষণ ইত্যাদি কার্য্যে রত্ন ব্যবহার করিতেন, পুরাণাদি শাস্ত্রে ইহার অনেক প্রমাণ পাওয়া যায়, তাহার উদাহরণের জন্য এস্থলে কতিপয় পৌরাণিকী বার্ত্তা উদ্ধৃত করা গেল।

রাজা যুধিষ্ঠিরের সভাবর্ণন।

সেই অসুর তৎসমুদায় দ্রব্য আহরণ করিয়া স্বর্গ, মর্ত্ত্য ও পাতাল এই তিন লোকে বিখ্যাত অপ্রতিম, আশ্চর্য্য মণিময় সভা নির্ম্মাণ করে। ৩১২।

मूलम्।

सभा सा च महाराज शातकुम्भमयद्रुमा।
दशकिष्कुसहस्राणि समन्तादायताभवत्॥ ३१३॥
यथा वह्नेर्यथार्कस्य सोमस्य च यथा सभा।
भ्राजमाना तथात्यर्थं दधार परमं वपुः॥ ३१४॥
अभिघ्नतीव प्रभया प्रभामर्कस्य भास्वरां।
प्रबभौ ज्वलमानेव दिव्या दिव्येन वर्चसा॥ ३१५॥
नवमेघप्रतीकाशा दिवमावृत्य विष्ठिता।
आयता विपुला रम्या विचित्रमणिवेदिका॥ ३१६॥

तर्जमा।

हे महाराज! सो सभा सोणाका बनाया वृक्षसे शोभित और दश हाजार हस्तपरिमित है। ३१३।

जेह प्रकार करके अग्निकी, सूर्यकी और चन्द्रमाकी सभा है, उस प्रकारसे वह सभा मनोहर शरीरको धारण करती भयी। ३१४।

वह सभा अपने तेजसे सूर्यको तेजको अनादर करके जाज्वल्यमान होकरके प्रकाश पाती भयी। ३१५।

यह सभा बड़ा विस्तार, अति शोभित और विचित्र मणिकी बनायी वेदियुक्त होकरके नवीन मेघके समान शोभा धारण करके स्थिति करती भयी। ३१६।

TRANSLATION.

313. O King! The edifice was adorned with golden trees. It measured five thousand yards.

314. It looked like the court of Agni, Súryya, or Chandra.

315. It dimmed the lustre of the glorious sun, and burned in its own dazzling brilliance.

316. The spacious and splendid palace contained a raised seat studded with gems; and stood piercing the heavens, like fresh clouds.

অনুবাদ।

মহারাজ! সেই সভা সুবর্ণময় দ্রুমাবলীতে সুশোভিত এবং দশ হাজার হস্ত পরিমিত বিস্তৃত ছিল। ৩১৩।

অগ্নি, সূর্য্য ও চন্দ্রের সভা যাদৃশী মনোহারিণী, এ সভাও তদনুরূপ মনোহর বপু ধারণ করিয়াছিল। ৩১৪।

এই সভা নিজ অতুল প্রভাতে সূর্য্যের প্রভাকেও পরাভূত করিয়া নিজ আশ্চর্য্য তেজে জাজ্বল্যমান হইয়া প্রকাশ পাইয়াছিল। ৩১৫।

অতি বিস্তৃত, অতি রমণীয় ও বিচিত্র মণিবেদিকাবিশিষ্ট সভা নবমেঘ সদৃশ নিজ মনোহর শোভাতে আকাশমণ্ডল আচ্ছন্ন করিয়া অবস্থিতি করিয়াছিল। ৩১৬।

मूलम्।

उत्तमद्रव्यसम्पन्ना रत्नप्राकारमालिनी।
बहुचित्रा बहुधना निर्म्मिता विश्वकर्म्मणा॥ ३१७॥
न दाशार्ही सुधर्म्मा वा ब्रह्मणो वाथ तादृशी।
सभा रूपेण सम्पन्ना यां चक्रे मतिमान् मयः॥ ३१८॥
वैदूर्य्यपत्रविततां मणिमालोज्ज्वलाम्बुजां।
तस्यां सभायां नलिनीं चकाराप्रतिमां मयः॥ ३१९॥
हेमसौगन्धिकवतीं नानाद्विजगणायुतां।
पुष्पितैः पङ्कजैश्चित्रां कूर्म्मैर्मत्स्यैश्च काञ्चनैः॥ ३२०॥

तर्जमा।

विश्वकर्म्मा यह सभाको नानाप्रकार उत्तम द्रव्य करके परिपूर्ण, बहु धन करके युक्त, रत्नका प्राकार करके वेष्टित और बहुत् प्रकार चित्र वस्तुसे चित्रित करके निर्म्माण करते भये। ३१७।

अतिबुद्धिमान् मयनामक दानव राजा युधिष्ठिरके-वास्ते जो सभा बनाया, तिसको सौन्दर्य्यसे श्रीकृष्णकी द्वारकाका सभा, इन्द्रके अमरावतीका सभा और ब्रह्माको सभा पराभव मानते भये। ३१८।

मय दानव तेह सभामे लशुनियाका पातायुक्त, अनेक प्रकारका उज्ज्वल रत्नसे बनाया कमल करके शोभित अतुल्य कमलिनी बनावते भये। ३१९।

मय दानव यह सभाको सोणा और सौगन्धिक मणि करके चित्रित, नानाप्रकार पक्षी करके शोभित, सोणाका बनाया विकसित कमल, मछरी, कछुवा, इन सब करके शोभित करा। ३२०।

TRANSLATION.

317. Visvakarma, the Architect of the gods, furnished it with furniture of superb grandeur, filled it with treasures, enclosed it with a gemmed wall, and hung it all round with fairy pictures.

318. The court of Yudhisthira, made by the Danava Maya, beat hollow the court of Krishna at Dwaraka, the Amaravati of Indra, or for that matter, the court of Brahma himself.

319. Maya decorated the palace with lotus-plants, having leaves of cat's eyes, and bearing lotuses composed of lustrous gems.

320. He ornamented it with gold and *saugandhikas*, with birds of rich hues, and with full-blown lotuses of gold, fishes and tortoises.

অনুবাদ

বিশ্বকর্ম্মা এই সভাটী নানাবিধ উত্তম দ্রব্যপরিপূর্ণ, বহুধনসম্পন্ন, রত্নপ্রাচীরপরিবেষ্টিত এবং বহুবিধ চিত্রে চিত্রিত করিয়া নির্ম্মাণ করিয়াছিলেন। ৩১৭।

বুদ্ধিমান্ ময় দানব রাজা যুধিষ্ঠিরের জন্য যে সভা নির্ম্মাণ করে, তাহার সৌন্দর্য্যে শ্রীকৃষ্ণের দ্বারকার সভা, বা ইন্দ্রের অমরাবতীর সভা, অথবা ব্রহ্মার সভাও পরাভূত হইয়াছিল। ৩১৮।

ময় দানব সেই সভাতে বৈদূর্য্য-নির্ম্মিত পত্রবিশিষ্ট, বিবিধ উজ্জ্বল রত্নবিনির্ম্মিত অম্বুজ-শোভিত অনুপম নলিনী নির্ম্মাণ করিয়াছিল। ৩১৯।

ময় দানব সেই সভাটী স্বর্ণ ও সৌগন্ধিক মণিতে চিত্রিত, নানা পক্ষিসমূহে সুশোভিত এবং স্বর্ণময় প্রস্ফুটিত পঙ্কজ, মৎস্য ও কচ্ছপে বিভূষিত করিয়াছিল। ৩২০।

मूलम्।

चित्रस्फटिकसोपानां निष्पङ्कसलिलां शुभां।
मन्दानिलसमुद्भूतां मुक्ताविन्दुभिराचितां॥ ३२१॥
महामणिशिलापट्टबद्धपर्यङ्कवेदिकां।
मणिरत्नचितां तान्तु केचिदभ्येत्य पार्थिवाः।
दृष्ट्वापि नाभ्यजानन्तु तेऽज्ञानात् प्रपतन्त्यत्र॥ ३२२॥

इन्द्रद्युम्नसभावर्णनं।

क्वचिद्रत्नमयी भूमिः क्वचित् काञ्चननिर्म्मिता।
स्फाटिकी राजती चैव यथायोगंञ्च कृता स्थली॥ ३२३।

तरजमा।

मय दानव तेह सभामे विचित्र स्फटिक मणिका सिढ़ीयुक्त, पङ्करहित जल करके पूर्ण, जैसे मन्द मन्द पवनको तरङ्गसे लहरी खेलते भयी, छोटी छोटी मोतिसे भरा महामणिकी बनायी वेदियुक्त और नानाप्रकारका मणि करके शोभित इस भाफि एक कृत्रिम तलाव बनायी, जिस प्रकारसे अज्ञ आदमी उसको आसल तलाव मनमे करके देखनेसेभी उसमे गिरते भये। ३२१। ३२२।

राजा इन्द्रद्युम्नकी सभाका वर्णन कहते हैं।

सभाके कोइ स्थान बड़े मोलका रत्नसे, कोइ स्थान सोणेसे, कोइ स्थान स्फटिक मणिसे कोइ स्थान चांदीसे निर्म्मित भया; अर्थात् जेह जगहमे जिस रत्नको देनेसे शोभा पाती है, तिस जगहमे तिस सब रत्नको लागावते भये। ३२३।

TRANSLATION.

321-322. Maya made a wonderful tank, of which the steps were of excellent crystal. It contained small pearls; and was furnished with a raised platform of brilliant gems. The waters looked translucent, and seemed waving in the summer breeze. People (mistaking it for a real tank) tried to plunge in.

The Court of Indradumna.

323. Some parts of this court were filled with gems, some with gold, some with crystal, and the others with silver;—that is, all these were placed in their proper places, in order to effectiveness.

অনুবাদ।

ময় দানব সেই সভাতে বিচিত্র স্ফটিকের সোপানযুক্ত, নিষ্পঙ্ক সলিলপূর্ণ, যেন মন্দ মন্দ পবন-হিল্লোলে তরঙ্গাকুল, ক্ষুদ্র ক্ষুদ্র মুক্তাপরিপূর্ণ, মহামণিসম্বদ্ধবেদিকাযুক্ত এবং নানা মণিতে সুশোভিত এমন একটী কৃত্রিম সরোবরের আকার নির্ম্মাণ করিয়াছিল যে, অজ্ঞ ব্যক্তিরা তাহাকে প্রকৃত সরোবর জ্ঞান করিয়া সহসা তাহাতে আসিয়া পতিত হইত। ৩২১। ৩২২।

ইন্দ্রদ্যুম্নের সভাবর্ণন।

সভার কোন স্থান বহুমূল্য রত্নময়, কোন স্থান কাঞ্চনময়, কোন স্থান স্ফটিকময়,কোন স্থান বা রজতময় করিয়া নির্ম্মিত হইয়াছিল, অর্থাৎ যে স্থানে যে রত্ন দিলে সভার শোভার বৃদ্ধি হয়, তাহাই করা হইয়াছিল। ৩২৩।

मूलम्।

स्तम्भै रत्नमयैः प्रोच्चैर्दुकूलपरिवेष्टितैः।
मुक्तादामान्तरस्थैश्च चारुवातायनैः शुभा॥ ३२४॥
यथशाला मरुत्तस्य यथासीद्भो द्विजोत्तमाः।
तथेन्द्रद्युम्नभूपस्य रचिता विश्वकर्म्मणा॥ ३२५॥

द्वारकावर्णनं।

भगवानुवाच।

शतयोजनपर्य्यन्तं नगरं सुमनोहरं।
पद्मरागैर्म्मरकतैरिन्द्रनीलैरनुत्तमैः॥ ३२६।

तर्जमा

तवन सभाका सब जानेला रत्नका खम्भा, मोतिका झारार और बहुत् मोलका वस्त्रके यवनिका, यह सब करके शोभित होती भयी। ३२४।

हे ब्राह्मणगण! देवता गणकी सभा जेह प्रकारसे मनोहारिणी होती है, विश्वकर्म्मा अति यत्न करके इन्द्रद्युम्नके सभाभी तेह प्रकारसे मनोहारिणी करके निर्म्माण करते भये। ३२५।

द्वारकावर्णन कहते हैं।

भगवान कहते हैं।

शौ योजनका विस्तार एक मनोहर नगर निर्म्माण करो। माणिक, पान्ना और उत्तम नीला। ३२६।

TRANSLATION.

324. The windows were furnished with gemmed pillars;—they were hung with rich tapestries, fringed with pearls.

325. O Dwijas, as the courts of the gods fascinate the mind,—so it was with this court made by Maya.

Description of Dwáraká.

Bhagabána said—

326. Make a goodly city, a hundred yojanas in area, with rubies, emeralds, excellent sapphires;

অনুবাদ।

সেই সভার বাতায়ন সকল রত্নময় স্তম্ভ এবং মুক্তার ঝালরযুক্ত বহুমূল্য বস্ত্রনির্ম্মিত যবনিকা দ্বারা সুশোভিত করা হইয়াছিল। ৩২৪।

হে দ্বিজগণ! দেবতাগণের সভা যেপ্রকার মনোহারিণী, বিশ্বকর্ম্মা অতিযত্নপূর্ব্বক ইন্দ্রদ্যুম্নের সভাও তাদৃশী মনোহারিণী করিয়া নির্ম্মাণ করিয়াছিলেন।। ৩২৫।

দ্বারকাবর্ণন।

ভগবান্ বলিয়াছিলেন।

শতযোজন বিস্তৃত একটী মনোহর নগর নির্ম্মাণ কর। পদ্মরাগ, মরকত, উৎকৃষ্ট ইন্দ্রনীল। ৩২৬।

मूलम्।

रुचकैः पारिभद्रैश्च पलङ्कैश्च स्यमन्तकैः।
गन्धर्वैर्दाड़िमैश्चैव चन्द्रकान्तादिभिस्तथा॥ ३२७॥
सूर्य्यकान्तादिभिश्चैव शुभ्रैश्च स्फटिकाकृतैः।
हरिद्वर्णैश्च मणिभिः श्यामैर्गोमेदकैश्च यैः॥ ३२८॥
गोरोचनाभैः पीतैश्च दाड़िम्बबीजपूरकैः।
पद्मबीजनिभैश्चैव नीलैः कमलवर्णकैः॥ ३२९॥
कृष्णैश्च कज्जलाकारैरजलैश्च परिष्कृतैः।
श्वेतचम्पकवर्णाभैस्तप्तकाञ्चनसन्निभैः॥ ३३०॥

तर्जमा।

रुचक (जो रत्न टावा लेमुके समान रङ्गदार), पारिभद्र (जो रत्न मादारके फुलके समान रङ्गदार), पलङ्क (एक प्रकारका मणि), स्यमन्तक, गन्धर्व (जो रत्न कस्तूरी मृगाका समान रङ्गदार), दाड़िम (जो रत्न आनारके फुलके समान रङ्गदार), चन्द्रकान्त। ३२७।

सूर्य्यकान्त, अति उज्ज्वल स्फटिक मणि, पान्नासे भिन्न और जितने सबुजवर्ण मणि, करिया मणि, गोमेद। ३२८।

गोरोचनके समान रङ्गदार पीयर वर्णके मणि, आनारके दानाके समान रङ्गदार मणि, कमलके बीजके समान रङ्गदार मणि, नील कमलके समान रङ्गदार मणि। ३२९।

काजरके समान रङ्गदार मणि, उज्जर चम्पकके समान रङ्गदार मणि, जरत सोणेका समान रङ्गदार मणि। ३३०।

TRANSLATION.

327. *Ruchakas* (the gem whose color is like the *tábá* lemon)—*Parivadras*, (whose color is like the *pálitamáddára* flower), *Palankas* (a kind of gem), *Syamantaka*, *Gandharvas* (whose color is like that of musk deer), *Dárimas* (whose color resembles the pomegranate flower) *Chundrakantas*;

328. *Suryakantas*, white crystal, other green gems excepting emeralds, black gems, cat's-eyes;

329. Gems yellow like *Gorochana*, those resembling the pale-red pomegranate-seeds, those resembling the lotus-seeds, those like blue lotuses;

330. Gems dark like colyrium,—those which resemble the *champaka* flower in color and which are faultless and transparent,—those resembling molten gold;

অনুবাদ।

রুচক (যাহার বর্ণ টাবালেবুর ন্যায়), পারিভদ্র (পালিতামাদার ফুলের ন্যায় বর্ণবিশিষ্ট মণি), পলঙ্ক (রত্নবিশেষ), স্যমন্তক, গন্ধর্ব্ব (যাহার বর্ণ কস্তূরী মৃগের অনুরূপ), দাড়িম (দাড়িম্বপুষ্পসদৃশ বর্ণবিশিষ্ট মণি), চন্দ্রকান্ত। ৩২৭।

সূর্য্যকান্ত, শুভ্র স্ফটিক, পান্না ভিন্ন হরিদ্বর্ণ মণি, শ্যামবর্ণ মণি, গোমেদ। ৩২৮।

গোরোচনার ন্যায় পীতবর্ণবিশিষ্ট মণি, দাড়িম্ববীজের ন্যায় ঈষৎ রক্তবর্ণ মণি, পদ্মবীজ সদৃশ বর্ণযুক্ত মণি, নীলকমল তুল্য বর্ণযুক্ত মণি। ৩২৯।

কজ্জলের ন্যায় কৃষ্ণবর্ণ মণি, নির্দ্দোষ, পরিষ্কৃত, শ্বেত চম্পকবৎ বর্ণযুক্ত মণি, তপ্তকাঞ্চন সদৃশ বর্ণবিশিষ্ট মণি। ৩৩০।

मूलम्।

स्वर्णमूल्यशतगुणैरीषद्रक्तैः सुशोभनैः।
गरिष्ठैश्च वरिष्ठैश्च मणिश्रेष्ठैश्च पूजितैः॥ ३३१॥
यथाविधानं यद्योग्यं यच यद्युक्तमोप्सितं।
मणीनां हरणश्चैव यचसंस्थाद्धिमालयात्।
दिवानिशं करिष्यन्ति यावन्निर्म्माणपूर्व्वकं॥ ३३२॥

अपिच।

आदित्याश्चैव दैत्याश्च गन्धर्व्वाः किन्नरास्तथा।
आययुर्द्वारकां द्रष्टुं श्रीकृष्णञ्च बलन्तथा॥ ३३३॥
आकाशाच्च विमानाच्च प्राप्य वटमूलकं।
ददृशुर्द्वारकां रम्यामतीव सुमनोहरां॥ ३३४॥

तर्जमा।

सोणेका अधिक शौगुण जिसका मोल है, यह प्रकार थोड़े लाल रङ्गदार मणि, ओजनमे भारी, स्वजातिसे अधिक उत्तम मणि। ३३१।

यह सब प्रकारका मणि और अन्य अन्य बहुत् मोलके जितने मणि हैं, तिस सब जेह जगहमे जो शोभा पाती भयी, तेह स्थानमे सो सब मणिको लागाव। जितने दिनतक यह नगर ना बने, तितने दिनतक कुबेरके स्थानसे सब रत्नको आनो। ३३२।

औरभी कहते हैं।

देवता, असुर, गन्धर्व्व और किन्नरगण कृष्ण और बलरामको देखनेकेवास्ते द्वारकामे आवते भये। ३३३।

कोइ आकाशसे और कोइ विमानसे उतरके वर्गदके वृक्षके तलमे उपविष्ट होकरके अति रमणीय, मनोहर द्वारकाको देखते भये। ३३४।

TRANSLATION.

331. Weighty, pale-red gems valued at a price a hundred times that of gold,—and being the best of their kinds.

332. Put these and other precious jewels in their proper places. So long as your work is not finished, indent for gems at the treasury of *Kuvera*.

Further :—

333. Gods, Asuras, Gandharvas, Kinnaras began to pour into Dwáraká, to see Krishna and Valaráma.

334. Some descended from the sky, some from their cars,—and alighting underneath the banyan tree, looked on Dwáraká the matchless.

অনুবাদ।

স্বর্ণাপেক্ষা শতগুণ মূল্যবান্, দেখিতে সুন্দর, ঈষৎ রক্তবর্ণ, ওজনে গুরু, স্বজাতিশ্রেষ্ঠ উৎকৃষ্ট মণি। ৩৩১।

এই সকল এবং অপরাপর বহুমূল্য মণি যেখানে যাহা শোভা পায়, সেই থানে তাহাই যোজনা কর। যে পর্য্যন্ত নির্ম্মাণকার্য্য শেষ না হয়, তদবধি কুবেরের আলয় হইতে রত্নসংগ্রহ করিতে থাক। ৩৩২।

আরও বলিতেছি।

দেবতা, অসুর, গন্ধর্ব্ব ও কিন্নরগণ কৃষ্ণ ও বলরামকে দেখিবার জন্য দ্বারকাতে আগমন করিতে লাগিলেন। ৩৩৩।

কেহ বা আকাশ হইতে, কেহ বা বিমান হইতে অবতরণ-পূর্ব্বক বটবৃক্ষমূলে উপবিষ্ট হইয়া অত্যন্ত রমণীয় মনোহর দ্বারকা দর্শন করিতে লাগিলেন। ৩৩৪।

मूलम् ।

मुक्तामाणिक्यहीरादिरत्नराजिविराजितां ।
परितश्चतुरस्राञ्च शतयोजनसम्मितां ॥ ३३५ ॥
असंख्यैर्मन्दिरै रम्यैरत्युच्चैरपि संस्कृतां ।
रत्नेन्द्रसारनिर्म्माणैर्मुक्तामणिविभूषितैः ॥ ३३६ ॥
माणिक्यैर्हीरकैश्चैव सद्रत्नकलसान्वितैः ।
हरिन्मणीनां स्तम्भानां कदम्बैरपि संयुतैः ॥ ३३७ ॥
प्राङ्गणैः पद्मरागाद्यैरिन्द्रनीलैः परिष्कृतैः ।
वीथीभी रत्नचित्रैश्च राजमार्गैः समन्वितां ।
ग्रीष्ममध्याह्नसूर्य्याभां ज्वलितां रत्नतेजसा ॥ ३३८ ॥

तरजमा

सो द्वारका चारो कोण करके युक्त, शौ योजन विस्तार और चारो तरफ मोति, माणिक और हीरा आदि रत्न-समूह करके शोभित है । ३३५ ।

सो द्वारका अत्यन्त रमणीय, बहुत् उंचे, रत्न करके बनायी,मणि और मोति करके शोभित, माणिक और हीराका कलसा करके शोभित, पान्नेका खम्भा करके शोभित, माणिकका अङ्गन करके युक्त, बहुत् मन्दिर करके शोभित और नीलाका पन्था और रत्न करके चित्रित राजमार्ग आदि मनोहर वस्तुसे सुशोभित भयेसे अनेक प्रकारका रत्नके तेजसे मध्याह्न कालके सूर्य्यके समान शोभा धारण करती भयी । । ३३६ । ३३७ । ३३८ ।

TRANSLATION.

335. The city was square,—it measured a hundred *yojonas*, and all over, was decked in pearls, rubies, diamonds and other gems.

336—338. The city was high,—it was ornamented with gems; and was furnished with cupolas of rubies and diamonds,—with emerald pillars, and with court-yards of rubies. It contained endless temples. It had cross-roads decked with sapphires,—and highways blazing with gems. It blazed like the meridian sun in summer.

অনুবাদ।

সেই দ্বারকা পুরী চতুরস্র, শতযোজনবিস্তৃত এবং চারিদিকে মুক্তা, মাণিক্য ও হীরকাদি রত্নসমূহে বিভূষিত। ৩৩৫।

সেই দ্বারকা অতি রমণীয়, অতি উচ্চ, রত্ননির্ম্মিত, মণিমুক্তাবিভূষিত, মাণিক্য ও হীরকের কলসস্থশোভিত, মরকত মণির স্তম্ভসমূহবিশিষ্ট, পদ্মরাগবিনির্ম্মিত প্রাঙ্গণযুক্ত অসংখ্য মন্দিরবিরাজিত এবং ইন্দ্রনীলপরিষ্কৃত বীথী, রত্নচিত্রিত রাজমার্গ প্রভৃতিতে সুসংস্কৃত হওয়াতে বিবিধ রত্নতেজে গ্রীষ্মকালীন মধ্যাহ্ন সূর্য্যের ন্যায় জ্বলিতে ছিল। ৩৩৬। ৩৩৭। ৩৩৮।

मूलम्

अयोध्यावर्णनं।

नानापुराणि रम्याणि हेमरत्नार्च्चितानि च।
भूमिर्हेममयी यत्र चर्चिता तत्र संस्थिता॥ ३३९॥
प्रासादैश्च महारत्नैर्देवदेवस्य शूलिनः।
मेरुमन्दारकैलासं यादृशैश्च विराजते॥ ३४०॥
नानारत्नशिलाच्छन्नैरनेकैः शिशिरोत्करैः।
चन्द्रकान्तगवाक्षैश्च राजवर्त्मविभूषिता॥ ३४१॥
रन्तिदेवस्य राजर्षेरयोध्या नगरी शुभा।
मणिरत्नप्रवालानां तत्र संख्या न विद्यते॥ ३४२॥

तर्जमा।

अयोध्याका वर्णन कहते हैं।

जेह स्थानके पुरी सब सोणा और रत्न करके शोभित, देखनेमे अति रमणीय, भूमि सोणेकी है, तेह स्थानमे अयोध्या रहते भये। ३३९।

देवदेव महादेवकी रत्ननिर्म्मित पुरीसमूह करके सुमेरु, मन्दार और कैलास जिस माफिक शोभा पाते है, अयोध्याभी तिस प्रकार शोभा पाते भये। ३४०।

रन्तिदेव राजाके अयोध्या नगरी नाना रत्न करके युक्त, अमृतस्रावी चन्द्रकान्त मणि करके निर्म्मित बहुत् झरोका और राजमार्गसे शोभित है। अयोध्या नगरीमे जितने रत्न है, उसकी संख्या नहि करणे शक्ते। ३४१। ३४२।

Translation.

Description of Ayodhyá.

339. Ayodhyá contained palaces of gold and jewels,—its ground was beaten gold.

340. The city looked like the celestial residence of the trident-bearing God on the Sumeru, Mandara or Kailása.

341—342. The Ayodhyá of the royal anchoret, Rantideva, was studded with jewels,—Chandra Kantas, which exude dew, ornamented its countless windows and roads. The city contained gems in such profusion, that it would have been counting the stars to enumerate the jewels.

অনুবাদ।

অযোধ্যাবর্ণন।

যে স্থানের পুরীসকল স্বর্ণ ও রত্নে শোভিত, সুতরাং অতি রমণীয়, যেথানকার ভূমি সুবর্ণময়, সেই স্থানে অযোধ্যা সংস্থিত। ৩৩৯।

দেবদেব শূলপাণির রত্ননির্ম্মিত প্রাসাদসমূহে সুমেরু, মন্দার ও কৈলাস পর্ব্বত যেরূপ শোভা ধারণ করিয়াছিল, অযোধ্যাও তাদৃশী শোভায় শোভিত ছিল। ৩৪০।

রন্তিদেব রাজর্ষির অযোধ্যা নগরী নানারত্নে আচ্ছন্ন, শিশিরস্রাবী চন্দ্রকান্ত মণিনির্ম্মিত বহুসংখ্যক গবাক্ষ ও রাজমার্গে বিভূষিত ছিল। অযোধ্যা নগরীতে এত অধিক পরিমাণে রত্ন বিদ্যমান ছিল যে, তাহার সংখ্যা হওয়া অতি দুষ্কর। ৩৪১। ৩৪২।

मूलम्।

कंसपुरीवर्णनं।

ददर्श तां स्फाटिकतुङ्गगोपुर-
द्वारां वृहद्धेमकवाटतोरणां।
ताम्रारकूटां परिखादुरासदा-
मुद्यानरम्योपवनोपशोभितां ॥ ३४३॥

सौवर्णशृङ्गाटकहर्म्यनिष्कुटैः
श्रेणीसभाभिर्भवनैरुपस्कृतां।
वैदूर्य्यवज्रामलनीलविद्रुमै-
र्मुक्ताहरिद्भिर्वलभीषु वेदिषु॥ ३४४॥

तर्जमा।

कंसकी पुरीका वर्णन कहते हैं।

कृष्णजी जेह कालमे मथुराकों गये, तिस कालमे स्फटिक मणिका बनाया अति उंचा बाहेर दरोजा युक्त, सोणेका अति वृहत् कपाटविशिष्ट, तांबा और पीतरिसे निर्म्मित, सहरके बाहेर खाद करके प्रवेश करणेके योगय नहि, बागिचा और मनोहर उपवन करके शोभित। ३४३।

सोणेका बनाया चतुष्पथ, अटारी, गृहके समीपमे उपवन, सारि सारि सभागृह, लशुनिया, हीरा, नीला, मुगा, मोति और पान्ना, यही सब रत्नकेबनायी गृहकी उपरका भागयुक्त भवनसमूह करके शोभित पुरीकों देखते भये। ३४४।

TRANSLATION.

Description of the city of Kansa.

343. Krishna saw the city of Kansa made of crystal, furnished with high gates, with golden doors, with impregnable brass and copper battlements, with gardens, and fairy wood-lands.

344. He saw the city furnished with golden cross-ways, palaces, gardens, ranged courts, cornices and raised platforms, studded with cat's-eyes, diamonds, pure sapphires, coral, pearls, emeralds, &c.

অনুবাদ।

কংসপুরীবর্ণন।

শ্রীকৃষ্ণ স্ফটিকনির্ম্মিত অতি উচ্চ বহির্দ্বারবিশিষ্ট, অতি বৃহৎ হেমকবাটযুক্ত, তাম্র ও পিত্তলনির্ম্মিত, পরিখাদ্বারা দুর্গম্য, উদ্যান ও রমণীয় উপবনে সুশোভিত। ৩৪৩।

স্বর্ণময় চতুষ্পথ, অট্টালিকা, গৃহসমীপস্থ উপবন, শ্রেণীবদ্ধ সভাগৃহ, কার্ণিস ও বেদিতে বৈদূর্য্য, হীরক, নির্ম্মল ইন্দ্রনীল, বিদ্রুম, মুক্তা ও মরকত ইত্যাদি রত্নযুক্ত ভবনসমূহে বিভূষিত সেই পুরী দর্শন করিলেন। ৩৪৪।

मूलम्।

चन्द्रशेखरराजपुरवर्णनं।

एवमुक्त्वा स राजा तु करवीरपुराधिपः।
प्रासादं कारयामास उच्चैरभ्रङ्कषं बहु॥ ३४५॥
उच्चैश्चतुःशतव्यामं त्रिंशद्व्यामन्तु विस्तृतं।
रत्नस्फाटिकभूम्यन्तः खचितं रत्नकर्बुरैः॥ ३४६॥
वैदूर्य्यपटलैः शुभ्रैश्छादितं सुमनोहरं।
स्वर्णरत्नमयस्तम्भं विश्वकर्म्मविनिर्म्मितं॥ ३४७॥
रत्नसोपानसंयुक्तं वैदूर्य्यवड्भीयुतं।
सौवर्णचिरसम्वर्म्मं सुधर्म्मसदृशं गुणैः।
रत्नार्थं कारयामास तारावत्याः प्रियङ्करं॥ ३४८॥

तर्जमा।

चन्द्रशेखर राजाकी पुरीका वर्णन कहते हैं।

करवीर देशका राजा चन्द्रशेखर यह कथा कहके मेघोंको स्पर्श करणेवाली, अति उचा बहुत् अटारी निर्म्माण किया। ३४५।

वह सब घर चौद शौ हात उंचा और एक शौ पांच हात विस्तृत, रत्न और स्फटिक मणिका बनाया गृहके उठान रत्न और सोणा करके खचित। ३४६।

सो सब प्रासाद श्वेत लशुनिया करके,आच्छादित, सोणा, रत्नके खम्भा करके शोभित और विश्वकर्म्मासे बनाया। ३४७।

सो सब प्रासादमे सोणाकी सिंढी बनी, लशुनियाका ओरउनी बनी और सब अङ्ग सोणेका बनायी, यह सब अटारी देखनेमे देवसभाके समान। राजा चन्द्रशेखर तारावती नाम्नी अपनी पत्नीका मनके अनुकूल करके सो सब अटारी निर्म्माण किया। ३४८।

TRANSLATION.

The City of the King Chandra-sekhara.

345. Chandra-sekhara, king of Karavira, said this and founded a city adorned with high palaces.

346. These houses were seven hundred yards high and fifty two and half yards in length. The court-yards were made of gold and gems.

347. The terraces were made of white cat's-eyes, the pillars were of gold and gems. They were constructed by Visva-Karmá.

348. The stairs were of gems, the cornices were of cat's-eyes, the rest,—of gold. The roofs might become the courts of the gods themselves. The King made the palace to meet the wish of his beloved spouse, Táravatí.

অনুবাদ।

চন্দ্রশেখর রাজার পুরবর্ণন।

করবীর পুরাধিপতি রাজা চন্দ্রশেখর এই কথা বলিয়া মেঘস্পর্শী উচ্চ বহু প্রাসাদ নির্ম্মাণ করাইলেন। ৩৪৫।

সেই সকল গৃহ উচ্চে চারিশত ব্যাম (১৪০০) হাত, প্রস্থে ত্রিংশৎ ব্যাম (১০৫) হাত, রত্নস্ফটিকনির্ম্মিত গৃহের অন্তর্ভূমি অর্থাৎ প্রাঙ্গণ রত্ন ও সুবর্ণে খচিত। ৩৪৬।

সেই সকল প্রাসাদ শুভ্র বৈদূর্য্য-সমূহে আচ্ছাদিত, স্বর্ণ ও রত্নের স্তম্ভে বিভূষিত, বিশ্বকর্ম্মা দ্বারা নির্ম্মিত। ৩৪৭।

সেই সকল প্রাসাদের সোপানসমূহ রত্ননির্ম্মিত, কার্ণিস বৈদূর্য্যগঠিত, অন্যান্য অবয়ব সুবর্ণনির্ম্মিত, এই সকল প্রাসাদ দেখিতে দেবসভার অনুরূপ। রাজা চন্দ্র-শেখর নিজ প্রিয়তমা ভার্য্যা তারাবতীর মনোনীত করিয়া এই পুর নির্ম্মাণ করেন। ৩৪৮।

मूलम्।

अहिच्छत्रापुरीवर्णनं।

एवंक्रमेण संप्राप्तः शत्रुघ्नो हयसंयुतः।
अहिच्छत्रां पुरीं ब्रह्मन् नानाजनसमाकुलां॥ ३४९॥
ब्रह्मादिभिः समाकीर्णां नानारत्नविभूषितां।
सौवर्णैः स्फाटिकैर्हर्म्यैर्गोपुरैः समलङ्कृतां॥ ३५०॥

प्रसङ्गतः पूर्णभद्रयक्षपुरवर्णनं।

आहूय यक्षिणीं सोऽथ यक्षः कनककुण्डलां।
उवाच यक्षिणीं श्रेष्ठां पूर्णभद्रो घटोद्भव॥ ३५१॥

तरजमा।

अहिच्छत्रा पुरीका वर्णन करते हैं।

शत्रुघ्न यह प्रकारसे नाना देशकों घुम करके राजा रामचन्द्रके अश्वमेध यज्ञके घोड़ाकों लयकरके ब्राह्मण आदि चारो वर्ण असंख्य मनुष्य करके युक्त, नाना रत्न करके शोभित, सोणा और स्फटिक मणिका वनायी अटारी और सिंदरोजा करके शोभित अहिच्छत्रा पुरीमे जाते भये। ३४९। ३५०।

प्रसङ्गमे पूर्णभद्र यक्षकी पुरीका वर्णन करते हैं।

हे अगस्त्य मुनि! पीछे पूर्णभद्र यक्ष स्वर्णकुण्डल करके शोभित, अपने प्रधान स्त्री यक्षिणीकों आह्वान करके बोलते भये। ३५१।

TRANSLATION.

The description of the City of Ahichchhatra.

349-350. After passing through many cities, with the horse of the Asvamedha, Satrughna came to Ahichchhatra city, which was filled with people of the four castes. It was adorned with gems of various kinds, decked in gold and crystal, and furnished with palaces and gates.

The City of the Yakshya Purṇa-vadra, described incidentally.

351. O Agastya, thereupon the Yakshya Purṇa-vadra called in his principal wife, decked in golden pendants; and said—

অনুবাদ।

অহিচ্ছত্রা পুরীবর্ণন।

শত্রুঘ্ন এই প্রকারে নানা জনপদ অতিক্রম করিয়া অশ্বমেধীয় অশ্ব সমভিব্যাহারে ব্রাহ্মণাদি জাতিচতুষ্টয়ে সমাকীর্ণ, অসংখ্য লোকে সমাকুল, নানা রত্নে ভূষিত, স্বর্ণ এবং স্ফটিক দ্বারা নির্ম্মিত, অট্টালিকা ও সিংহদ্বারে অলঙ্কৃত অহিচ্ছত্রা পুরীতে সমাগত হইলেন। ৩৪৯। ৩৫০।

প্রসঙ্গাধীন পূর্ণভদ্র যক্ষের পুরবর্ণন।

হে অগস্ত্য! অনন্তর পূর্ণভদ্র যক্ষ স্বর্ণকুণ্ডলভূষিতা প্রধান গৃহিণী যক্ষিণীকে আহ্বান করিয়া বলিলেন। ৩৫১।

मूलम्।

न हर्म्यं सुखदं कान्ते दर्पणोदरसुन्दरं।
मुक्तागवाक्षशुभगं चन्द्रकान्तशिलाजिरं ॥ ३५२ ॥
पद्मरागेन्द्रनीलाश्मिरचिताट्टालकाङ्गनं।
विद्रुमस्तम्भशोभाढ्यं स्फुटत्स्फुटितकुड्मवत् ॥ ३५३ ॥
पश्य पताकानिचयं मणिमाणिक्यमालितं।
कृष्णागुरुमहाधूपवज्जलामोदमोदितं ॥ ३५४ ॥
कमलामोदगर्भस्य गर्भरूपं विना प्रिये।
सर्व्वं शून्यमिवाभाति गृहमेतदनङ्गजं ॥ ३५५ ॥

तर्जमा।

हे प्रिये! गृहके बीचमे स्थापित जो दर्पणसमूह, तेह करके शोभित, मोतिका जाल करके प्रतिबद्ध गवाक्ष करके भूषित, चन्द्रकान्त मणिका बनाया उठानविशिष्ट, यह अटारी हमको सुख देनेको नहि होता है। ३५२।

देख,यह गृहके उठान माणिक और नीला करके बनायी, और मुगांका बनावी खम्भा करके शोभित होते भये, तेसे यह गृह फुलाती फुलकी कलीके समान शोभा पाती भयी। ३५३।

गृहके चारो तरफ मणि माणिक करके शोभित पताका उड़ते भये, धूपके गन्धसे अत्यन्त सुगन्धित होते भये।३५४।

हे प्रिये। गृहके बीचमे कमलकी सुगन्धसे आमोदित होते भये, लेकिन एक पुत्ररत्नसे विना गृहके विषे सर्व्वंच शून्य लागते भये। ३५५।

TRANSLATION.

352. "Love, this palace furnished with apartments hung with mirrors, with windows decked in rows of pearls, and with yards adorned with *chandrakantas*, fails to please me.

353. "Look! The court-yard is made of rubies and sapphires, the pillars are studded with corals. It looks like a floweret about to come out.

354. "Around the house shine gemmed flags, and it is redolent of the odour of the black *aguru*.

355. "Love! The chambers are perpetually sick with the aroma breathed from lotuses; but the want of a son fills all round with vacancy."

অনুবাদ।

প্রিয়ে! গৃহমধ্যে স্থাপিত দর্পণসমূহে সুশোভিত, মুক্তাজালপ্রতিবদ্ধ গবাক্ষসমূহে বিরাজিত, চন্দ্রকান্তমণিনির্ম্মিত প্রাঙ্গণবিশিষ্ট এই প্রাসাদ আমার সুখজনক বলিয়া বোধ হইতেছে না। ৩৫২।

দেখ, এই গৃহাঙ্গন পদ্মরাগ ও ইন্দ্রনীলে বিরচিত এবং গৃহস্তম্ভ বিদ্রুমে শোভিত হওয়াতে গৃহটী প্রস্ফুটনোন্মুখ পুষ্পকলিকার ন্যায় শোভা পাইতেছে। ৩৫৩।

গৃহের চতুর্দ্দিক মণিমাণিক্যবিভূষিত উড্ডীন পতাকা সমূহে শোভিত এবং কৃষ্ণাগুরুর সুগন্ধে আমোদিত হইতেছে। ৩৫৪।

প্রিয়ে! গৃহমধ্যভাগ কমলগন্ধে নিরন্তর আমোদিত রহিয়াছে, তথাপি একটী পুত্ররত্নের অভাবে গৃহের সর্ব্ব স্থানই শূন্য বলিয়া বোধ হইতেছে। ৩৫৫।

मूलम्।

वैकुण्ठवर्णनं।

ततो देवेश्वरौ तूर्णमागत्य धर्ममन्दिरं।
सह तेन समालोक्य प्रजग्मुर्भवनं हरेः॥ २५६॥
पद्मरागैरिन्द्रनीलै राजमार्गं विभूषितं।
अवर्णनीयं कविभिर्विचित्ररत्ननिर्म्मितं॥ २५७॥
रत्नमण्डपकोटीनां सहस्रेण समन्वितं।
रत्नसोपानयुक्तेन सद्रत्नकलसेन च॥ २५८॥
हरिन्मणीनां स्तम्भेन शोभितेन च शोभितं।
सिन्दूरवर्णमणिभिः परितः खचितेन च॥ २५९॥

तरजमा।

वैकुण्ठका वर्णन कहते हैं।

ते करि आगे ब्रह्मा और महादेव जलदीसे धर्म्मके आलयमे आयके उनकों साथ वार्त्ता करके उनको लयकरके वैकुण्ठधाममे जाते भये। २५६।

नानाप्रकार रत्न करके बनाया वैकुण्ठका रास्ता माणिक और नीला मणिसे यह प्रकारसे शोभित होती भयो, को कविके वर्णन करणेकी सामर्थ्य नहि होती है। २५७।

सो वैकुण्ठ पुरी रत्नके बनाये कलसा करके युक्त, रत्नके निर्म्मित सिढ़ी करके शोभित, रत्नके बनाये हाजारो कोटि गृह करके शोभित है। २५८।

नगरके चारो तरफ सिन्दूरके समान वर्णयुक्त मणि करके शोभित, अति सुन्दर पान्नेका खम्भा करके शोभित है।२५९।

TRANSLATION.

Description of Vaikuntha.

356. Then Brahma and Mahádeva went to the residence of Dharma, and the three then went to Vaikuntha.

357. Poets fail to describe the beauty of its high-ways, decked with rubies and sapphires.

358. The palaces were furnished with gemmed cupolas, with gemmed staircases, and with ten thousand millions of apartments.

359. All round the city stood pillars of vermillion-colored rubies.

অনুবাদ।

বৈকুণ্ঠ বর্ণন।

তাহার পর ব্রহ্মা ও মহাদেব ত্বরায় ধর্ম্মালয়ে আগমন ও তাঁহার সহিত সাক্ষাৎ করিয়া তিন জনেই বৈকুণ্ঠে গমন করিলেন। ৩৫৬।

নানাবিধ রত্ননির্ম্মিত বৈকুণ্ঠের পথ সকল পদ্মরাগ ও ইন্দ্রনীল মণিতে এমন সুশোভিত হইয়াছিল যে, কবি ব্যক্তিরাও তাহার বর্ণনে সমর্থ হন না। ৩৫৭।

সেই বৈকুণ্ঠ পুর অতি উৎকৃষ্ট রত্ননির্ম্মিত কলসযুক্ত, রত্নগঠিত সোপানবিশিষ্ট, রত্ননির্ম্মিত সহস্র কোটি মণ্ডপে সুশোভিত। ৩৫৮।

নগরের চতুর্দ্দিক্ সিন্দূরবর্ণ মণিখচিত অতি সুন্দর মরকতস্তম্ভে বিভূষিত ছিল। ৩৫৯।

मूलम्।

इन्द्रनीलैर्मध्यभागो मण्डितश्च मनोहरैः।
रत्नप्राकारसंयुक्तं मणिभेदैर्विराजितं ॥ ३६० ॥
आश्रमै रत्नगठितैर्नानाभोगसमन्वितैः।
गोपानां भक्तवृन्दानां पञ्चाशत्कोटिभिर्वृतं ॥ ३६१ ॥
इन्द्रनीलैः पद्मरागैर्हीरकै रुचकैस्तथा।
निर्म्मितैर्वेदिभिर्युक्तं ज्वलितं रत्नतेजसा ॥ ३६२ ॥
शतमन्दिरसंयुक्तं परितो रत्नमण्डपं।
अमूल्यरत्नसाराणां वरैर्विरचितं वरं ॥ ३६३ ॥

तर्जमा।

पुरके बीचमे मनोहर नीला करके शोभित, रत्नसे बनाये प्राकार करके चारो तरफ शोभित है। ३६०।

सो वैकुण्ठ रत्न करके निर्म्मित, नाना भोगद्र वस्तुसे परिपूर्ण गोपसमूहका और भक्तसमूहका पचाश कोटि स्थान करके युक्त। ३६१।

वैकुण्ठ पुरी नीला, माणिक, हीरा और रुचक मणि, यह सब रत्न करके निर्म्मित बज्रसत्त्वक वेदि करके शोभित और यह प्रकारसे सब रत्नके तेजसे सदा प्रकाशमान रहते है। ३६२।

तेह पुरके मध्यमे चारो तरफ शौ मन्दिर करके युक्त, अमूल्य रत्नसमूहका मध्यमे जो सब रत्न श्रेष्ठ है, तेह करके बनाया प्रधान रत्नमण्डप विराजमान होता है। ३६३।

TRANSLATION.

360. The middle of the city was adorned with beautiful sapphires. The walls also were adorned with jewels.

361. Besides these gems, the city was filled with every thing that could please the senses. It contained five hundred millions of houses set apart for the milk-men and other devout people.

362. It contained raised platforms composed of sapphires, rubies, diamonds and *ruchakas* (chrysophrases). It blazed in the light of these gems.

363. It contained a court which excelled others in grandeur; it was adorned with the very best gems of priceless worth, and furnished with a hundred temples.

অনুবাদ

পুরের মধ্যভাগ মনোহর ইন্দ্রনীল মণিতে বিভূষিত, রত্ননির্ম্মিত প্রাকার সমুদায় নানাবিধ মণিদ্বারা সুশোভিত। ৩৬০।

সেই বৈকুণ্ঠ ধাম রত্ননির্ম্মিত, নানাভোগ্যবস্তুপরিপূর্ণ, গোপসমূহ ও ভক্তবৃন্দের পঞ্চাশৎ কোটি আশ্রমে আবৃত। ৩৬১।

বৈকুণ্ঠ ধাম ইন্দ্রনীল, পদ্মরাগ, হীরক ও রুচক এই সকল রত্ননির্ম্মিত বহুসংখ্যক্ বেদিতে বিভূষিত এবং ঐ সকল রত্নের তেজে সর্ব্বদা জ্বলিত বলিয়া বোধ হইত। ৩৬২।

সেই পুরমধ্যে চতুর্দ্দিকে শতমন্দিরবিশিষ্ট অমূল্য রত্নসমূহের মধ্যেও আবার যে সকল রত্ন সর্ব্বশ্রেষ্ঠ, তদ্দারা বিরচিত প্রধান রত্নমণ্ডপ বিরাজমান ছিল। ৩৬৩।

मूलम्।

कैलासवर्णनं।

मणीन्द्रसाररचितैः शोभनैर्मणिवेदिभिः।
राजमार्गशतैर्दिव्यैरभ्यन्तरविभूषितं॥ ३६४॥
मणीन्द्रसारनिर्म्माणशतकोटिगृहैर्युतं।
नानाचित्रविचित्राढ्यैर्मणीन्द्रकलसोज्ज्वलैः॥ ३६५॥
कैलासं हिमवान् साक्षात् सूर्य्यरश्मिसमप्रभं।
तन्मध्यदेशे रम्यञ्च ददर्श शङ्करालयं॥ ३६६॥
मणीन्द्रसारनिर्म्माणप्राकारं सुमनोहरं।
षोड़शद्वारसंयुक्तैः शोभितं शतमन्दिरैः॥ ३६७॥

तरजमा।

कैलासके वर्णन कहते हैं।

अति उमदा उमदा मणिसे बनाये शैसंख्यक राजपथ और अति सुन्दर मणिका वेदिसमूह करके शोभित। ३६४।

नाना प्रकारका चित्रयुक्त, मणिका बनाया कलसा करके शोभित, शौ कोटि गृहसे विभूषित। ३६५।

हिमालय साक्षात् सूर्य्यके किरणके समान प्रभा करके युक्त कैलासके बीचमे अति सुन्दर महादेवका स्थानकों दर्शन करते भये। ३६६।

सो महादेवका स्थान रत्नका प्राकारसे परिवेष्ठित, देखनेमे अति सून्दर, षोले द्वारयुक्त शौसंख्यक मन्दिर करके शोभित। ३६७।

Translation.

Description of Kailása.

364. Furnished with a hundred highways made of gems of excellent lustre, with handsome raised seats studded with gems;

365. Adorned with pictures—furnished with a thousand millions of rooms and decked with blazing cupolas of gems;—

366. Was the residence of Mahádeva, which he saw in the midst of Kailása, glorious with a sun-like lustre.

367. The house was surrounded by a gemmed wall. It was beautiful to look at. It was furnished with sixteen doors, and adorned with a hundred temples.

অনুবাদ।

কৈলাসবর্ণন।

অতি উত্তম উত্তম মণিতে নির্ম্মিত শতসংখ্যক্ রাজমার্গ ও অতি শোভন মণিবেদিসমূহে বিভূষিত। ৩৬৪।

নানা চিত্রে চিত্রিত, মণিনির্ম্মিত অতি উজ্জ্বল কলসে সমুজ্জ্বল শতকোটি গৃহে বিভূষিত। ৩৬৫।

হিমালয় সাক্ষাৎ সূর্য্যরশ্মি সদৃশ প্রভাসম্পন্ন কৈলাসের মধ্যভাগে অতিরমণীয় মহাদেবের আলয় দর্শন করিলেন।৩৬৬।

সেই শঙ্করালয় রত্নপ্রাকারে পরিবেষ্টিত, দেখিতে অতি মনোহর, ষোড়শ দ্বারবিশিষ্ট শতসংখ্যক্ মন্দিরে শোভিত। ৩৬৭।

मूलम् ।

अमूल्यरत्नरचितै रत्नसोपानभूषितैः ।

रत्नस्तम्भकवाटैश्च हीरकेण परिष्कृतैः ।

माणिक्यजालमालाभिः सद्रत्नकलसोज्ज्वलैः ॥ ३६८॥

आलयस्य पुरस्तच्च सिंहद्वारं ददर्श च ।

रत्नेन्द्रसारनिर्म्माणकवाटेन विभूषितं ॥ ३६९ ॥

शोभितं वेदिकाभिश्च वाह्याभ्यन्तरतः सदा ।

रचिताभिः पद्मरागैर्मणिमरकतैर्गृहं ॥ ३७० ॥

रत्नेन्द्रसारनिर्म्माणं ददर्श शतमन्दिरं ।

अमूल्यरत्नकलसैर्ज्ज्वलद्भिश्च विराजितं ॥ ३७१ ॥

तर्जमा

सो सब मन्दिर अमूल्य रत्नसमूहके बनाये, रत्नकी सिढ़ी करके युक्त, रत्नका खम्भा, रत्नके कपाट, हीरा और माणिकका माला और अति उत्तम रत्नसमूहका कलसा करके शोभित । ३६८ ।

सो पुरके सिंहदरोजा रत्नके कपाट करके शोभित ।३६९।

सो गृहके बीचमे और वाहेरमे बनायी माणिक और पान्नाके बनायी वेदिसमूह करके शोभित । ३७० ।

हिमालय सो गृहके बीचमे रत्न करके रचित, अति उज्ज्वल, अमूल्य रत्नका कलसा करके शोभित शौसंख्यक मन्दिर देखते भये । ३७१।

TRANSLATION.

368. The temples were studded with nonpareil gems. They had gemmed staircases,—gemmed pillars,—gemmed doors. It had brilliant cupolas decked with diamonds and chains of rubies.

369. The main gate of the place was furnished with doors of gems.

370. Inside and outside the house stood raised seats of rubies and emeralds.

371. Himálaya saw within the house a hundred temples adorned with cupolas of bright jewels.

অনুবাদ।

সেই সকল মন্দির অমূল্য রত্নসমূহে নির্ম্মিত, রত্নসোপানযুক্ত, রত্নস্তম্ভ, রত্নকবাট, হীরক, মাণিক্যমালা এবং অতি শ্রেষ্ঠ রত্নকলসসমূহে বিভূষিত। ৩৬৮।

সেই পুরের সিংহদ্বার রত্নবিরচিত কবাটে সুশোভিত। ৩৬৯।

সেই গৃহ অভ্যন্তর ও বহির্ভাগে পদ্মরাগ ও মরকতের নির্ম্মিত বেদিসমূহে শোভিত। ৩৭০।

হিমালয় সেই গৃহমধ্যে রত্নরচিত, অতি উজ্জ্বল, অমূল্য রত্নকলসে বিরাজিত শতসংখ্যক্ মন্দির দেখিলেন। ৩৭১।

मूलम्।

अमूल्यरत्नरचितैर्मुक्तानिर्म्मलदर्पणैः।
हीरासारविकारैश्च कवाटैश्च विराजितं॥ ३७२॥
गोरोचनाभिर्मणिभिर्युतं स्तम्भसहस्रकैः।
मणिसारविकारैश्च सोपानैः परिसेवितं॥ ३७३॥
ददर्शाभ्यन्तरद्वारं नानाचित्रेण चित्रितं।
मुक्तामाणिक्यग्रथितैर्मालाजालैर्विराजितं॥ ३७४॥

नागपुरवर्णनं।

चन्द्राङ्गदोऽपि नृपतिर्निमग्नो यमुनाजले।
अधोऽधोऽवतरन्सो ददर्शोरगकामिनीः॥ ३७५॥

तरजमा।

सो सब मन्दिर अमूल्य रत्न करके बनाया, मोति, निर्म्मल दर्पण और हीरा करके खचित कपाट करके शोभित। ३७२।

सो सब गृह गोरोचनाके समान पीतवर्ण मणिका खम्भा करके युक्त, मणिसे बनायी सिढ़ी करके शोभित। ३७३।

नाना चित्रयुक्त, मोति और माणिक करके ग्रथित माला समूह करके शोभित सो गृहके मध्यभागकों दर्शन करते भये। ३७४।

नागपुरके वर्णन कहते हैं।

चन्द्राङ्गद राजा यमुनाका जलमे मग्न होकरके क्रम क्रमसे हेठेकों उतरते उतरते बहुत् नागकन्याकों दर्शन करते भये। ३७५।

TRANSLATION.

372. The temples were made of priceless gems. They were furnished with doors of pearls, glass and diamonds.

373. The rooms were yellow like *gorochana;* they contained a thousand gemmed pillars, and had staircases of gems.

374. They contained various kinds of pictures. They were fringed with chains of pearls and rubies.

Description of the City of the Nágas.

375. The King Chandrángada sank in the waters of the Jumna,—and as he descended, saw a number of *nága* females.

অনুবাদ।

সেই সকল মন্দির অমূল্য রত্নে রচিত, মুক্তা, নির্ম্মল দর্পণ ও হীরকে খচিত কবাটে সুশোভিত। ৩৭২।

সেই সব গৃহ গোরোচনাসদৃশ পীতবর্ণ সহস্র মণিস্তম্ভযুক্ত, মণিনির্ম্মিত সোপানপরম্পরায় পরিশোভিত। ৩৭৩।

নানা চিত্রে চিত্রিত, মুক্তা ও মাণিক্যে গ্রথিত মালা সমূহে বিরাজিত সেই গৃহের অভ্যন্তরভাগ দর্শন করিলেন। ৩৭৪।

নাগপুরবর্ণন।

চন্দ্রাঙ্গদ নৃপতি যমুনাজলে নিমগ্ন হইয়া ক্রমে ক্রমে অধোভাগে অবতরণ করিতে করিতে কতকগুলি নাগকন্যা দর্শন করিলেন। ৩৭৫।

मूलम्।

जलक्रीड़ानुरक्तास्ता दृष्ट्वा राजकुमारकं।

विस्मितास्ता अधो निन्युः पातालं पन्नगालयं॥ ३७६॥

स नीयमानः सहसा पन्नगीभिर्नृपात्मजः।

तक्षकस्य पुरं रम्यं विवेश परमाद्भुतं॥ ३७७॥

अपश्यद्राजतनयो महेन्द्रभवनोपमं।

महारत्नपरिभ्राजन्मयूखैः परिदीपितं॥ ३७८॥

वज्रविद्रुमवैदूर्यप्रासादशतसङ्कुलं।

माणिक्यगोपुराट्टालं मुक्तादामभिरुज्ज्वलं॥ ३७९॥

तर्जमा।

सो सब नागकी कन्या जलक्रीड़ा करते करते राज-कुमारको देखके बड़े विस्मयको प्राप्त होकरके पातालके विषे नागके स्थानमे लय जाती भयी। ३७६॥

राजकुमार नागकन्याके साथ नागलोकको जायकरके तक्षकके परम आश्चर्य्य गृहमे प्रवेश करते भये। ३७७।

राजकुमार सो इन्द्रपुरीके समान महारत्न करके शोभित पुरीकी शोभा दर्शन करते भये। ३७८।

सो पुर वज्रत्संख्यक मुंगा और लसुनिया मणिका वनाये प्रासाद करके शोभित, पुरमे स्थित माणिकसे वनायी सिंदरोजा और अटारी सब मोतिका मालासे अति उज्ज्वल वेश धारण करते भये। ३७९।

TRANSLATION.

376. The fair ones had been sporting; but as soon as they saw the king, they took him to the palace of the *Nágas.*

377. Thus led, the monarch entered the wonderful palace of *Takshaka.*

378. He fell to beholding the building, which resembled the palace of Indra.

379. It was furnished with many stair-cases, made of cat's-eyes and corals. The main gate was adorned with rubies; and the house looked beautiful in rows of pearls.

অনুবাদ।

সেই সকল উরগকামিনী জলক্রীড়া করিতে করিতে রাজকুমারকে দেখিয়া বিস্ময়াপন্ন হইয়া পাতালে নাগালয়ে লইয়া গেল। ৩৭৬।

নৃপনন্দন নাগকন্যাগণকর্ত্তৃক নীত হইয়া তক্ষকের পরমাশ্চর্য্য অতি রমণীয় পুরমধ্যে প্রবেশ করিলেন। ৩৭৭।

রাজকুমার সেই ইন্দ্রপুরী সদৃশ, মহারত্নকিরণে প্রদীপ্ত পুরের শোভা দর্শন করিতে লাগিলেন। ৩৭৮।

সেই পুর বহুসংখ্যক্ বিদ্রুম ও বৈদূর্য্যে নির্ম্মিত প্রাসাদমালায় পরিব্যাপ্ত, পুরস্থিত মাণিক্যরচিত সিংহদ্বার ও অট্টালিকা সকল মুক্তামালাতে অতি উজ্জ্বল বেশ ধারণ করিয়াছিল। ৩৭৯।

मूलम्।

चन्द्रकान्तस्थलीरम्यं हेमदारकवाटकं।
अनेकशतसाहस्रदीपमालाविराजितं॥ ३८०॥

जगन्नाथमन्दिरादिवर्णनं।

तन्मध्ये रचितं दिव्यं मणिभिर्मण्डपोत्तमं।
मध्यस्थं सूर्य्यवद्भासि रत्नसिंहासनोज्ज्वलं॥ ३८१॥
क्वचित् काञ्चनविन्यस्तनानारत्नमयोज्ज्वलं।
क्वचित् स्फटिकभित्तयश्च शारदाम्बरनभश्छवि॥ ३८२॥
क्वचिन्नीलाश्मघटितभित्तिः कालाभ्रमेदुरा।
बहुमूल्यं रत्नजातं यत्नात्तच न्यवेशयत्॥ ३८३॥

तर्जमा।

पुरके उठान चन्द्रकान्त मणिसे रचित, दरोजा और कपाट सोणेका बनाये, गृहके चारो तरफ शौ हाजार दीप-माला करके आलोकित होते भये। ३८०।

जगन्नाथजीके मन्दिरका वर्णन कहते हैं।

तिसको बीचमे उत्तम मणिको बनायो सुन्दर मण्डप और तिस मण्डपके बीचमे सूर्य्यके समान प्रकाशमान रत्नका निर्म्मित एक सिंहासन स्थापित भया। ३८१।

तेह मन्दिरके कोइ स्थान सोणासे, कोइ स्थान रत्नके निर्म्मित भयेसे अति उज्ज्वल शोभा पाती भयी और कोइ स्थान स्फटिक मणिसे बनायेसे कुयारके माहिनाके आकाशके समान प्रकाशमान है। ३८२।

कोइ स्थान नीलासे बनायेसे करिया बादलके समान शोभा होती भयी, कोइ कोइ स्थानमे बड़े मोलके रत्न सब धर देते हैं। ३८३।

TRANSLATION.

380. The yard was of *Chandrakántas*; the doors and door-frames were of gold. All round the house were lighted innumerable lamps.

Description of Jagannátha's Temples, &c.

381. In it was constructed a raised seat of wonderful gems, on which was placed a jewelled throne.

382. Some parts of the temple being made of gold and gems, looked brilliant; some, being made of crystal, looked like the autumnal heavens.

383. Some, made of sapphires, appeared like masses of clouds. Some parts were studded with gems.

অনুবাদ।

পুরের প্রাঙ্গণভূমি চন্দ্রকান্তমণিরচিত, দ্বার ও কবাট সুবর্ণনির্ম্মিত, গৃহসকলের চতুর্দ্দিক শতসহস্র দীপমালায় আলোকিত হইত। ৩৮০।

জগন্নাথের মন্দিরাদিবর্ণন।

তাহার মধ্যে আশ্চর্য্য মণিসমূহ দ্বারা একটী উৎকৃষ্ট মণ্ডপ নির্ম্মিত এবং সেই মণ্ডপমধ্যে সূর্য্যের ন্যায় প্রকাশমান এক খানি রত্নসিংহাসন বিন্যস্ত হইল। ৩৮১।

সেই মন্দিরের কোন স্থান সুবর্ণ ও নানা রত্নে নির্ম্মিত হওয়াতে অতি উজ্জ্বল বেশ ধারণ করিল, কোন কোন স্থান স্ফটিক দ্বারা নির্ম্মিত হওয়াতে শারদীয় নভোমণ্ডলের ন্যায় প্রকাশ পাইতে লাগিল। ৩৮২।

কোন স্থান ইন্দ্রনীল মণি দ্বারা নির্ম্মিত হওয়াতে কৃষ্ণবর্ণ মেঘাচ্ছাদিত বলিয়া বোধ হইতে লাগিল, কোন কোন স্থানে বা বহুমূল্য রত্নজাত বিন্যস্ত হইল। ৩৮৩।

मूलम्।

प्रासादद्वारि रचिते रत्नस्तम्भेऽथ मण्डले।
वासयित्वाभिषेकाय सम्मुखादर्शमण्डले॥ ३८४॥
सुवासितै रत्नकुम्भैस्तीर्थवार्य्युपसम्भृतैः।
सूक्ताभ्यां स्त्रीपुरुषयोरभिषेकं पितामहः॥ ३८५॥
चकार भगवान् लोकमङ्गलार्थं द्विजोत्तमाः।
रत्नसिंहासने रम्ये स्थापयामास मन्त्रतः॥ ३८६॥

रासमण्डलवर्णनं।

कोटियोजनविस्तीर्णा प्रस्थेन विरजा व्रज।
दैर्घ्येण तस्य शतगुणा परितः परमा शुभा॥ ३८७॥
अमूल्यरत्ननिकरा हीरामाणिक्ययोस्तथा।
मणीनां कौस्तुभादीनामसंख्यानां मनोहरा॥ ३८८॥

तरजमा।

हे द्विजगण! सब लोकके पितामह ब्रह्मा रत्नका खम्भा करके युक्त, रत्नके दर्पण करके शोभित अटारीके मोहारे पर अभिषेकके वरे जगन्नाथजीको बैठायके रत्नके कुम्भपूर्ण सुगन्ध तीर्थका जलसे स्त्री और पुरुष दोनो प्राणीके वेदके मन्त्रसे स्नान करावते भये। ३८४। ३८५। ३८६।

रासमण्डलका वर्णन कहते हैं।

हे व्रज! अमूल्य रत्नसमूहके स्थान, असंख्य हीरा, माणिक और कौस्तुभ आदि मणि करके अति सुन्दर, चौड़ाईमे कोटि योजनके प्रमाण, दीर्घाईमे उसके शौ गुण विरजा नदी रासमण्डलका चारो तरफ मण्डल किंहो है। ३८७। ३८८।

TRANSLATION.

384—386. O Dwijas, the grandfather of all, Brahmá, made Jagannátha sit at the door of the house, ornamented with gemmed pillars, and mirrors, with the view of installing him. After sprinkling him with the sacred waters taken out of gemmed pitchers, he installed him on a throne of "royal state"—for bringing people.

Description of Rása-mandala.

387—388. O Vraja, thou art the mine of precious gems,—thou art ablaze with no end of diamonds, rubies, *kaustuvas*, &c.; thou art ten millions of yojonas in breadth and long a hundred times in breadth.—The river Virajá surrounds thee.

অনুবাদ।

হে দ্বিজগণ! সর্ব্বলোকপিতামহ ব্রহ্মা রত্নস্তম্ভযুক্ত, রত্নদর্পণসুশোভিত প্রাসাদের দ্বারদেশে অভিষেকের জন্য জগন্নাথ দেবকে উপবেশন করাইয়া রত্নকুম্ভপূর্ণ সুবাসিত তীর্থবারিতে স্ত্রী-পুরুষসূক্ত মন্ত্র দ্বারা অভিষিক্ত করিয়া লোক সংগ্রহের নিমিত্ত রমণীয় রত্নসিংহাসনে স্থাপন করিলেন। ৩৮৪। ৩৮৫। ৩৮৬।

রাসমণ্ডলবর্ণন।

হে ব্রজ! অমূল্য রত্নসমূহের আকর, অসংখ্য হীরক, মাণিক্য ও কৌস্তুভাদি মণিতে অতি মনোহর, প্রস্থে কোটি যোজন বিস্তীর্ণ, দৈর্ঘ্যে প্রস্থের শতগুণ বিরজা নদী রাসমণ্ডলের চতুর্দ্দিক বেষ্টন করিয়া রহিয়াছে। ৩৮৭। ৩৮৮।

मूलम्।

अमूल्यरत्ननिर्म्माणं तथापि प्रतिमन्दिरं।
वेष्टितं वेष्टितैर्गोपमन्दिरैः शतकोटिभिः ॥ ३८९ ॥
रत्नप्रदीपयुक्तैश्च पुष्पतल्पसमन्वितैः।
धूपैः सुरभिरम्यैश्च माल्यैश्च रत्नदर्पणैः॥ ३९० ॥
रक्षकै रचितैः शश्वद्राधादासीचिकोटिभिः।
अमल्यरत्नाभरणैर्वह्निशुद्धांशुकैरपि ॥ ३९१ ॥
रम्यञ्च वर्त्तुलाकारं चन्द्रबिम्बं यथा व्रज।
अमूल्यरत्नरचितं दशयोजनविस्तृतं ॥ ३९२ ॥
आवृतं मङ्गलघटैः फलपल्लवसंयुतैः।
परितो वेष्टितं रम्यहीरगाहारसमन्वितं ॥ ३९३ ॥

तर्जमा।

तिस रास मण्डल अमूल्य रत्न करके बनायी शौ कोटि गोपका गृहसे परिवेष्टित है। ३८९।

सो सब गोपका गृह रत्नके दीपसे प्रकाशित, नाना सुगन्ध धूप, सुगन्ध वस्तु और शोभित फूलका मालाके गन्धसे आमोदित और रत्नके दर्पणसे शोभित है। ३९०।

सो सब गृह अमूल्य रत्नके भूषणसे शोभित और उत्तम वस्त्रसेभी विभूषित राधाके तिन कोटि दासी और रक्षक-समूह करके रचित है। ३९१।

हे व्रज! सो समुदाय गोपगृहका बीचमे रासमण्डल गोलाकार, देखनेमे चन्द्रमाके बिम्बके समान मनोहर, अमूल्य रत्न करके बनायी, दश योजन विस्तीर्ण, फल और पल्लवयुक्त, मङ्गलघटसमूह करके आवृत और उसको चारो तरफ रमणीय हीराके हारसे शोभित होती भयी।३९२।३९३।

TRANSLATION.

389. The *Rása-mandala* was surrounded by a thousand millions of houses of excellent gems, for the accommodation of the milk-maids.

390. These houses were ablaze with gemmed lamps. They were furnished with floral beds. They were sick with the odour of incenses of various kinds; they were hung round with garlands of flowers, and with gemmed mirrors.

391. In addition to the guards appointed for the purpose, thirty millions of maids belonging to Rádhá, decked in gemmed ornaments and clad in beautiful clothes, kept watch and ward over them.

392-393. O Vraja, the *Rása-mandala* situated in the midst of these houses was round; and looked fine like the image of the moon in water. It was decked in excellent jewels. It measured ten *yojanas*; it was furnished with sacred pots, filled with fruits and leaves, and with beautiful chains of diamonds.

অনুবাদ।

সেই রাসমণ্ডলস্থ প্রতিমন্দির অমূল্য রত্নে নির্ম্মিত শত-কোটি গোপমন্দিরে পরিবেষ্টিত ছিল। ৩৮৯।

সেই সকল গোপগৃহ রত্নপ্রদীপপ্রোদ্ভাসিত, পুষ্প-শয্যাসমন্বিত, নানাবিধ সুরভি ধূপ, ও সুগন্ধ, রমণীয় পুষ্প-মাল্য গন্ধে আমোদিত এবং রত্নদর্পণে সুশোভিত ছিল।৩৯০।

সেই সমুদায় গৃহ অমূল্য রত্নাভরণে ভূষিত, উত্তম বস্ত্রে পরিশোভিত রাধার তিনকোটি দাসী ও রক্ষকসমূহে রক্ষিত হইত। ৩৯১।

হে ব্রজ! সেই সমুদায় গোপমন্দিরের মধ্যস্থ রাসমণ্ডল বর্ত্তুলাকার, দেখিতে চন্দ্রপ্রতিবিম্ব সদৃশ মনোহর, অমূল্য রত্নসমূহে বিরচিত এবং দশ যোজন বিস্তৃত, ফলপল্লববিশিষ্ট মঙ্গলঘট সমূহে আবৃত এবং তাহার চতুর্দ্দিকে রমণীয় হীরকহারে বিভূষিত হইয়াছিল। ৩৯২। ৩৯৩।

मूलम् ।

राधिकागृहवर्णनं ।

सुचारु वर्त्तुलाकारं षड्गव्यूतिप्रमाणकं ।
शतमन्दिरसंयुक्तं ज्वलितं रत्नतेजसा ॥ २९४ ॥
अमूल्यरत्नसाराणां वरैर्विरचितं वरं ।
अमूल्यरत्नरचितैः प्राकारैः परिवेष्टितं ॥ २९५ ॥
सद्रत्नवेदिकायुक्तं युक्तं द्वारैश्च सप्तभिः ।
संयुक्तं रत्नचित्रैश्च विचित्रैर्वर्त्तुलैर्मुने ॥ २९६ ॥
हरिद्राकारमणिना वज्रसंमिश्रितेन च ।
अमूल्यरत्नरचितकवाटेन विभूषितं ॥ २९७ ॥

तर्जमा ।

राधाके गृहके वर्णन कहते हैं ।

अति सुन्दर, देखनेसे गोलाकार बारह कोश विस्तृत, शौ मन्दिर करके संयुक्त और बहुत् रत्नकी ज्योतिसे प्रदीप्त । २९४ ।

अमूल्य रत्नसमूहसे बनाये, अति उत्तम अमूल्य रत्नसे बनायी प्राकार करके युक्त । २९५ ।

उत्तम रत्नसे बनायी वेदि करके युक्त, सात दरोजाविशिष्ट, देखनेमे बहुत् सुन्दर, रत्न करके भूषित गोलाकार वस्तुसमूह करके संयुक्त । २९६ ।

अमूल्य रत्नसे बनाये, पीतवर्ण मणि और हीरासे युक्त कपाट करके शोभित । २९७ ।

TRANSLATION.

Descriptiom of Rádhiká's house.

394. O sage, the house was very beautiful. It was circular, measured twenty-four miles, was furnished with a hundred temples, and blazed with gems of various kinds.

395. It was made of priceless gems; it was enclosed in a fine wall studded with gems.

396. It contained raised seats of gems, and was furnished with seven doors. It was extremely handsome, and contained round things of gems.

397. Its doors were made of precious gems, some of which were yellow, and others, diamonds.

অনুবাদ।

রাধিকার গৃহবর্ণন।

অতি সুন্দর, দেখিতে বর্ত্তুলাকার, বার ক্রোশ বিস্তৃত, শত মন্দিরসংযুক্ত, বহুবিধ রত্নজ্যোতিতে পরিপূর্ণ। ৩৯৪।

অমূল্য রত্নসমূহে নির্ম্মিত, অতি শ্রেষ্ঠ, অমূল্য রত্ননির্ম্মিত প্রাকারে পরিবেষ্টিত। ৩৯৫।

উৎকৃষ্ট রত্নসমূহরচিত বেদিকাযুক্ত, সপ্তদ্বারবিশিষ্ট, দেখিতে অতি সুন্দর, রত্নবিভূষিত বর্ত্তুলাকার বস্তুসমূহসংযুক্ত। ৩৯৬।

অমূল্য রত্ননির্ম্মিত, পীতবর্ণ মণি ও হীরকবিশিষ্ট কবাটে বিভূষিত। ৩৯৭।

मूलम्

हरिन्मणीनां स्तम्भानां समूहैः संयुतं सदा ।
नानारत्नमणिस्तम्भैर्वज्रयुक्तैश्च भूषितं ॥ ३९८ ॥

देवा दृष्ट्वा च प्रासादं सहस्रधनुरुच्छ्रितं ।
सुदीप्तं तेजसा रम्यं परमं विस्मयं ययुः ॥ ३९९ ॥

भगवतीविमानवर्णनं ।

तदा तानश्रुतान् श्रुत्वा नारदस्य मुखान्मुने ।
ययौ रुद्राय रुद्राणी विज्ञाप्य भवनं पितुः ॥ ४०० ॥

अथ सन्निहितं दिव्यं सुन्दरं विश्वतोमुखं ।
लक्षणाढ्यं सुखारोहमतिमात्रमनोहरं ॥ ४०१ ॥

तर्‌जमा ।

पान्ना और हीरा आदि अपर अपर रत्नसे वनायी खम्भा समूह करके शोभित । ३९८ ।

चार हाजार हात उचाइ, रत्न तेजसे प्रकाशमान, अति सुन्दर राधिकाका अटारी देखके देवतागण अति विस्मयको प्राप्त होते भये । ३९९ ।

भगवतीके रथका वर्णन कहते हैं ।

हे मुने! तेह समयमे पार्व्वती नारदके मुखसे जिस वातको नहि सुने रही, तिस वातको सुनकरके महादेवको जानायके पिताके स्थानमे जाती भयी । ४०० ।

तिसको निकटमे विद्यमान, उत्तम, अति सुन्दर, शोभन चिह्न करके युक्त, सुखसे चढ़नेके योगा, अति मनोहर, चारो दिशामे दरोजाविशिष्ट । ४०१ ।

TRANSLATION.

398. The pillars were of emeralds, diamonds and other gems.

399. The house was two thousand yards high. It flamed in jewels. The gods were struck with the appearance of the mansion.

Description of Bhagabati's Car.

400. Hearing this strange news from the lips of Nárada, Rudrání asked the permission of her spouse and went to her father's place.

401. Thereafter, she ascended a car, wonderfully made, beautiful, having auspicious marks, agreeable to drive in, and furnished with doors on all sides.

অনুবাদ।

মরকত ও হীরকপ্রভৃতি অন্যান্য রত্নের স্তম্ভসমূহ দ্বারা বিভূষিত। ৩৯৮।

সহস্র ধনু উচ্চ, রত্নজ্যোতিতে প্রকাশমান, অতিরমণীয় রাধিকার প্রাসাদ দেখিয়া দেবতাগণ অত্যন্ত বিস্ময়াবিষ্ট হইলেন। ৩৯৯।

ভগবতীর বিমানবর্ণন।

হে মুনে! সেই সময়ে রুদ্রাণী নারদের মুখে সেই অশ্রুতপূর্ব্ব কথা শ্রবণ করিয়া রুদ্রকে জানাইয়া পিতৃভবনে গমন করিলেন। ৪০০।

অনন্তর সন্নিহিত, আশ্চর্য্যরূপে নির্ম্মিত, অতি সুন্দর, সুলক্ষণাক্রান্ত, সুখারোহ, অতি মনোহর এবং চারিদিকে দ্বারবিশিষ্ট। ৪০১।

मूलम्।

तप्तजाम्बूनदप्रख्यं चित्ररत्नपरिष्कृतं।
मुक्तादामवितानाढ्यं स्रग्दामसमलङ्कृतं॥ ४०२॥
तप्तकाञ्चननिर्व्यूहं रत्नस्तम्भसमावृतं।
वज्रकल्पितसोपानं विद्रुमद्वारतोरणं॥ ४०३॥
पुष्पपट्टपरिस्तीर्णं चित्ररत्नमहासनं।
वज्रजालाङ्कितच्छिद्रमच्छिद्रमणिकुट्टिमं॥ ४०४॥
तदीदृशं महाशोभं विमानवरमूर्ज्जितं।
आरुरोह महादेवी सह प्रियसखीजनैः॥ ४०५॥

तरजमा।

जरत सोणेके समान दीप्तिविशिष्ट, उत्तम रत्नसमूह करके शोभित, मोतिका मालासे युक्त चांदवासे शोभित, नाना प्रकारका फूलका मालासे अलङ्कृत। ४०२।

जरत सोणासे वनाये दरोजा करके युक्त, रत्नके खम्भा करके विभूषित, हीरासे वनायी सिढी लगी है, मुंगाका वनाये वाहेर दरोजा करके युक्त। ४०३।

फुलकी शय्या लगी, सुन्दर रत्नका वनाये आसन करके शोभित, हीराका वनाये जाल करके आच्छादित दरोजा-विशिष्ट, निर्द्दोष मणिसे वनाये गृह करके युक्त। ४०४।

यह प्रकारसे वनाये जो विमान, तिस पर आपनी सखी जनको लयकरके पार्व्वती चढ़ती भयी। ४०५।

TRANSLATION.

402. It was brilliant like molten gold, was decked with good gems, with garlands, and with canopies bearing rows of pearls.

403. Adorned with gemmed pillars, with diamond stairs, with doors of corals and molten gold.

404. With floral beds, with seats of jewels, with windows fringed with diamond chains, with spacious parts, studded with flawless gems.

405. Such was the car which the great goddess ascended with her favorite maids.

অনুবাদ।

তপ্তকাঞ্চনের ন্যায় সমুজ্জ্বল, উত্তম রত্নে চিত্রিত, মুক্তা-মালাশোভিত চন্দ্রাতপে সুশোভিত, নানাবিধ পুষ্পমালাতে অলঙ্কৃত। ৪০২।

তপ্তকাঞ্চননির্ম্মিত দ্বারবিশিষ্ট, রত্নস্তম্ভে বেষ্টিত, হীরক-গঠিত সোপানযুক্ত, বিদ্রুমনির্ম্মিত তোরণবিশিষ্ট। ৪০৩।

পুষ্পশয্যাযুক্ত, উত্তম রত্ননির্ম্মিত আসনে সুশোভিত, গবাক্ষ সকল হীরকজাল দ্বারা আচ্ছাদিত, নির্দ্দোষ মণিখচিত বিস্তৃত স্থানবিশিষ্ট। ৪০৪।

এই প্রকার শোভান্বিত, অতি শ্রেষ্ঠ বিমানে নিজ প্রিয়-সখীগণের সহিত মহাদেবী ভগবতী আরোহণ করি-লেন। ৪০৫।

मूलम् ।

राधिकारथवर्णनं ।

तासाञ्च वचनं श्रुत्वा रथमारुह्य सुन्दरी ।
जगाम सार्द्धं गोपीभिस्त्रिसप्तशतकोटिभिः ॥ ४०६ ॥
रत्नेन्द्रसाररचितं कोटिसूर्य्यसमप्रभं ।
मणीन्द्रसाररचितैः कलसानां त्रिकोटिभिः ।
राजितैश्चित्रराजीभिर्ज्वलद्भिश्च विराजितं ॥ ४०७ ॥
मणिसारविकारैश्च कोटिस्तम्भैः सुशोभितं।
सिन्दूराकारमणिभिर्मध्यदेशे विभूषितैः॥ ४०८ ॥
रत्नकृत्रिमसिंहैश्च रथचक्रोर्द्धसंस्थितैः ।
मणिसारकवाटैश्च शोभितं चित्रराजिभिः ॥ ४०९ ॥

तर्जमा

राधिकाके रथके वर्णन कहते हैं।

सुन्दरी राधिका तांहाकी कथा सुनकरके एकइश शौ कोटि गोपकी कन्याको लयकरके रथपर चढ़ती भयी। ४०६ ।

उत्तम रत्नसे वनाये सो रथ रत्न करके वनाये तिन कोटि कलसा करके शोभित, उत्तम चित्रसमूह करके शोभित होनेसे कोटि सूर्य्यके समान प्रभा धारण करती भयी ।४०७।

रथके वीचमे मणि करके निर्म्मित सिन्दूरके समान वर्ण-युक्त मणिका खम्भा करके शोभित होती भयी । ४०८ ।

रथके चक्रके उपर रत्नके वनाये सिंहके स्वरूप, मणिका कपाट और चित्रसमूहसे रथके वहुत् शोभा करतो भयी। ४०९ ।

Translation.

Description of the Rádhiká's Car.

406. Hearing this, the fair one ascended the car, with her twenty-one thousand millions of milk-maids.

407. The gemmed car was furnished with thirty millions of cupolas, and with blazing pictures;—it looked like the sun.

408. The central part was made of gems; it was ornamented with gems like vermillion, and with ten millions of pillars.

409. The gemmed lion, which graced the upper part of the car, its gemmed doors, and the various pictures, added grace to the vehicle.

অনুবাদ।

রাধিকার রথবর্ণন।

সুন্দরী তাহাদিগের কথা শুনিয়া একবিংশতি শত কোটি গোপাঙ্গনার সহিত রথে আরোহণ করিয়া গমন করিলেন। ৪০৬।

উত্তম রত্নখচিত রত্ননির্ম্মিত সেই রথ তিনকোটি কলসে বিভূষিত ও প্রজ্বলিত চিত্রসমূহে চিত্রিত হওয়াতে কোটি সূর্য্যের সমান প্রভা ধারণ করিয়াছিল। ৪০৭।

রথের মধ্যভাগ মণি-গঠিত, সিন্দূরসদৃশ বর্ণবিশিষ্ট মণিদ্বারা বিভূষিত কোটিস্তম্ভে সুশোভিত করিয়াছিল। ৪০৮।

রথচক্রের ঊর্দ্ধতন ভাগস্থিত রত্ননির্ম্মিত সিংহাকৃতি, মণিরচিত কবাট এবং চিত্রসমূহে রথের অধিকতর শোভা সম্পাদন করিয়াছিল। ৪০৯।

मूलम् ।

मणीन्द्रसारकलसशेखरैर्ज्वलितैर्युतं ।
शोभितं रत्नशय्याभी रत्नपात्रघटान्वितं ॥ ४१० ॥
हरिन्मणीनां वेदीनां समूहेन समन्वितं ।
स्यमन्तकैः कौस्तुभैश्च रुचकैः पारशैस्तथा ।
कुङ्कुमाभमणीनाञ्च सोपानकोटिभिर्युतं ॥ ४११ ॥
रत्नदर्पणलक्षाणां शतकैश्च विभूषितं ।
अदृष्टैरश्रुतैर्द्रव्यैः सुन्दरैश्च विभूषितं ॥ ४१२ ॥

च्यवनरथवर्णनं ।

महामरकतस्थल्या जुष्टं विद्रुमवेदिभिः ।
द्वार्षु विद्रुमदेहल्या भातं वज्रकवाटितं ॥ ४१३ ॥

तरजमा ।

रथके उपर उज्ज्वल मणिसे वनाये कलसा करके युक्त, वीचमे रत्नकी शय्या करके शोभित और नाना प्रकारका रत्नका पात्र करके शोभित होनेसे अति मनोहर होती भयी । ४१० ।

पान्नासे वनायी वेदि करके युक्त, सो रथमे स्यमन्तक, कौस्तुभ, रुचक, परेश पत्थर और रोरी, ते करे समान रङ्ग-दार मणिसमूह करके गठित कोटि सिढ़ी वनी है ।४११ ।

रथका और और अयुत शौ लाख रत्नका दर्पण और विना देखी, विना शुनी उत्तम वस्तुसमूह करके शोभित होती भयी । ४१२ ।

च्यवनके रथका वर्णन कहते हैं ।

महामरकत मणिसे वनाये स्थान, मुंगाका वेदि करके शोभित, दरोजाके उपर मुंगाकी देहलीसे शोभित, हीराके कपाट करके युक्त । ४१३ ।

TRANSLATION.

410. The top was adorned with cupolas made of gems; its interior, with gemmed beds and with various articles of gems.

411. The car had ten millions of stair-cases made of Syamantaka, Kaustuva, Ruchakas (Chrysophrases), Sparsamani, and other gems, colored like *kumkuma*. It was furnished with emerald raised seats.

412. The other parts of the car were ornamented with gemmed mirrors, and other articles never seen or heard of.

The Car of Chyabana.

413. Parts of this were made of emeralds;—its raised seats were of coral;—the spaces in front of the doors were furnished with terraces of coral;—the doors were of diamonds.

অনুবাদ

রথের শিখরভাগ উজ্জ্বল মণিনির্ম্মিত কলসযুক্ত এবং অভ্যন্তর ভাগ রত্ন-শয্যায় শোভিত এবং নানাবিধ রত্নপাত্রে বিভূষিত হওয়াতে আরও মনোহর হইয়াছিল। ৪১০।

মরকতনির্ম্মিত বেদিসমূহসমন্বিত সেই রথে স্যমন্তক, কৌস্তুভ, রুচক, স্পর্শমণি ও কুঙ্কুমের ন্যায় বর্ণবিশিষ্ট মণিসমূহে গঠিত কোটি সোপান বিরাজিত ছিল। ৪১১।

রথের অন্যান্য অবয়ব শত লক্ষ রত্নদর্পণে এবং অদৃষ্টপূর্ব্ব ও অশ্রুতপূর্ব্ব সুন্দর বস্তুজাতে বিভূষিত ছিল। ৪১২।

চ্যবনের রথবর্ণন।

মহামরকতনির্ম্মিত স্থান ও বিক্রমবেদিকায় বিরাজিত, দ্বারদেশে বিক্রম দেহলীতে (হাতিনায়) সুশোভিত, হীরকের কবাটযুক্ত। ৪১৩।

मूलम् ।

शिखरेष्विन्द्रनीलेषु हेमकुम्भैरधिष्ठितं ।
गरुत्मत्पद्मरागाद्यैर्वज्रभित्तिषु निर्म्मितैः ॥ ४१४ ॥
जुष्टं विचित्रवैतानैः सहारहेमतोरणैः ।
निमज्ज्यास्मिन् ह्रदे भीरु विमानमिदमारुह ॥ ४१५ ॥

कस्यचित् पुण्यवतो रथवर्णनं ।

एतस्मिन्नन्तरे तत्र शातकुम्भमयं रथं ।
ददर्श विप्रपत्नी च पतन्तं गगनाद्द्रुतं ॥ ४१६ ॥
रत्नदर्पणसंयुक्तं रत्नसारपरिच्छदं ।
रत्नस्तम्भैर्निबद्धञ्च सद्रत्नकलसोज्ज्वलं ॥ ४१७ ॥

तर्जमा ।

हे भयशीले! यह ह्रदमे स्नान करके नीलासे गठित, शिखरकी उपर सोणेका कलसा करके युक्त, हीराकी वनायी भितमे पान्ना और माणिक आदि मणि करके रचित विचित्र चांदयासे आच्छादित, माला करके शोभित तोरणस युक्त, यह रथकी उपर चढ़ो। ४१४। ४१५।

कोइ पुण्यवान आदमीका रथका वर्णन कहते हैं।

यह समयमे किसी ब्राह्मणकी स्त्री को आकाशसे आवत, सोणेका वनाया, रत्नके दर्पण करके युक्त, वहुत रत्नसे खचित, रत्नका खम्भा करके विभूषित और रत्नका, शोभासे शोभमान रथ देखती भयी। ४१६। ४१७।

TRANSLATION.

414-415. O timid creature, after bathing in this lake, ascend this car, whose sapphire top is adorned with golden cupolas, which has a curious canopy decked with emeralds and rubies, and whose gate is adorned with chains of gems.

The car of a Certain righteous man.

416-417. The wife of the Brahmin in the meantime saw a car descending from the aerial regions. It was made of gold, was furnished with gemmed mirrors, and with gemmed pillars;—it blazed with gems.

অনুবাদ।

হে ভয়শীলে! এই হ্রদে অবগাহনপূর্ব্বক ইন্দ্রনীল-গঠিত শিখরদেশে হেমকলসযুক্ত, হীরকনির্ম্মিত ভিত্তিতে মরকত ও পদ্মরাগাদি মণিখচিত বিচিত্র চন্দ্রাতপাচ্ছাদিত, মালাবিভূষিত তোরণবিশিষ্ট এই বিমানে আরোহণ কর। ৪১৪। ৪১৫।

কোন পুণ্যাত্মার রথবর্ণন।

ইহার মধ্যে ব্রাহ্মণকামিনী গগনতল হইতে আগত, সুবর্ণনির্ম্মিত, রত্নদর্পণ-সংযুক্ত নানারত্নখচিত, রত্নস্তম্ভনিবদ্ধ এবং রত্নদীপ্তিতে প্রদীপ্ত এক খানি বিমান দেখিতে পাইলেন। ৪১৬। ৪১৭।

मूलम्।

प्रद्युम्नं प्रति वात्स्यायनवाक्यं।

कवचन्त्विदमाधेहि शरीरे कामसुन्दरे।

वज्रप्रभामहादीप्तिहतसंतमसं इदं।

शिरस्त्राणं निजोत्तंसे विशदे मणिभूषिते॥ ४१८॥

सुमदराजवर्णनं।

प्रद्युम्नः सुमहामात्यैः सुभटैः पुष्कलादिकैः।

संयुतो भूपतिं वीरं ददर्श सुमदाभिधं।

महामाणिक्यमुक्ताढ्यं महाधनसुपूरितं॥ ४१९॥

तरजमा।

प्रद्युम्नकों वात्स्यायन मुनिका आदेश कहते हैं।

हे प्रद्युम्न! तोमारा कन्दर्पके समान शरीरमे सोणेका कवच और मणि करके विभूषित मस्तकमे आपन तेजसे अन्धकारकों नाश करणेवाला हीरा करके खचित पागड़ो धारण करो। ४१८।

सुमद राजाके वर्णन कहते हैं।

प्रद्युम्न समुदाय सेनाको और मन्त्री गणको लयकरके प्रशस्त माणिक, मोति और वहुत मोलका द्रव्य समूह करके शोभित वीरप्रधान सुमदनामक राजाकों दर्शन करते भये। ४१९।

Translation.

Instructions of the sage, Vátsayana, to Satrughna.

418. O Satrughna, on your fine body, like that of Kandarpa, wear golden amulets;—and on your head, decked in gems, a turban studded with darkness-destroying diamonds.

Description of king Sumada.

419. Satrughna, accompanied with his ministers and forces, saw the valorous king, Sumada, dressed in excellent pearls, rubies and other ornaments.

অনুবাদ।

শত্রুঘ্নের প্রতি বাৎস্যায়ন মুনির আদেশ।

হে শত্রুঘ্ন! তোমার কন্দর্পসদৃশ মনোহর শরীরে সুবর্ণের কবচ এবং মণি-বিভূষিত মস্তকে স্বতেজে অন্ধকারবিধ্বংসী হীরকখচিত শিরস্ত্রাণ পরিধান কর। ৪১৮।

সুমদ রাজার বর্ণন।

শত্রুঘ্ন সমুদায় সৈন্য ও মন্ত্রিবর্গের সমভিব্যাহারে প্রশস্ত মাণিক্য, মুক্তা ও বহুমূল্য দ্রব্যজাতে সুশোভিত, বীর সুমদ-নামক নরপতিকে দর্শন করিলেন। ৪১৯।

मूलम्।

रामचन्द्रागमने भरताज्ञा।

कन्याः सहस्रशो रम्या रत्नाभरणभूषिताः।
गजोपरिसमारूढा मुक्ताभिर्विकिरन्तु च॥ ४२०॥

पुष्कलं प्रति तत्पुत्रवचनं।

मणयः सूर्य्यसङ्काशा रत्नानि विविधानि च।
मुक्ताफलानि ताराणि गजकुम्भभवानि च॥ ४२१॥
विद्रुमं शतसाहस्रं सर्व्ववस्तु महोदयं।
तत्सर्व्वं रामचन्द्राय देहि राजन् महामते॥ ४२२॥

तर्जमा

रामचन्द्रकी पुनर्देशमे आनेसे भरतके
अनुमति कहते हैं।

हाजारो हाजारो सुन्दरी वालिका रत्नके भूषण करके भूषित होकरके गजपर चढ़ीके रामचन्द्रके आगे आगे मोतिकी दृष्टि करती भयी। ४२०।

राजा पुष्कलके आगे तिसको पुत्रका कथन
कहते हैं।

हे महाराज! सूर्य्यके समान दीप्तिको धारण किये अनेक प्रकारका रत्न, गजके माथेसे उत्पन्न भये मोति, शौहाजार मुंगा, और और सब प्रकारका बड़े मोलका वस्तु समूह रामचन्द्रको दान करो। ४२१। ४२२।

TRANSLATION.

Instructions issued by Bharata on the return of Rámchandra.

420. Let thousands of thousands of fair girls, decked in jewels and mounted on elephants, shower 'barbaric pearls,' before Rámchandra's path.

The sons of king, Pushkala, to their father.

421-422. O great king, bestow on Rámchandra gems resembling the sun, elephant-begot pure pearls, a hundred thousand corals and other precious things.

অনুবাদ।

রামচন্দ্রের পুনর্দেশাগমনে ভরতের অনুমতি।

সহস্র সহস্র সুন্দরী বালিকা রত্নভূষণে ভূষিত হইয়া গজোপরি আরোহণপূর্ব্বক রামচন্দ্রের অগ্রে অগ্রে মুক্তা বৃষ্টি করুক। ৪২০।

রাজা পুষ্কলের প্রতি তৎপুত্রগণের উক্তি।

হে মহামতি মহারাজ! সূর্য্যের ন্যায় দীপ্তিশালী বিবিধ রত্ন, গজকুম্ভোৎপন্ন নির্ম্মল মুক্তাসমূহ, শত সহস্র বিদ্রুম এবং অন্যান্য সর্ব্বপ্রকার মহামূল্য বস্তুজাত রামচন্দ্রকে দান করুন। ৪২১। ৪২২।

मूलम्।

रामचन्द्राश्वमेधीयाश्ववर्णनं।

सितचामरसंयुक्तं स्वर्णपत्राद्यलङ्कृतं।
रत्नमालाभूषणाढ्यं चित्रपर्य्याणशोभितं॥ ४२३॥
विचित्रमणिभूषाढ्यं मुक्ताजालश्वनं कृतं।
तमानीतं हयं दृष्ट्वा रत्नमालाविभूषितं॥ ४२४॥
मनोजवं कामरूपं सुजातं मतिमान् नृपः।
जगाम पक्षगां शत्रुघ्नं राजचिह्नाद्यलङ्कृतं॥ ४२५॥

पार्व्वतीव्रते हिमालयागमनं।

मणिमाणिक्यरत्नानि व्रतोपयोगिकानि च।
दशलक्षं गवीरत्नं शतलक्षं सुवर्णकं॥ ४२६॥
रुचकानां हीरकाणां परशानान्तथैव च।
मुक्तानाञ्च चतुर्लक्षं कौस्तुभानां सहस्रकं।
गृहीत्वा हिमवान् हृष्ट आजगाम सुताव्रते॥ ४२७॥

तर्जमा।

रामचन्द्रकी अश्वमेध यज्ञका अश्वका वर्णन कहते हैं।

मतिमान् राजा उज्वर चामरयुक्त, सोणेका पत्रसे भूषित, रत्नभूषण, रत्नमाला, और विचित्र मणिसे शोभित, विचित्र जिनयुक्त, मोतिके मालायुक्त लागामविशिष्ट, मनके गमनके समान गमन करणेवाला, बहुत् सुन्दर, सुजात, आया अश्वको देखके पाश्चोदलसे राजभूषण करके भूषित शत्रुघ्नके समीपमे जाते भये। ४२३। ४२४। ४२५।

पार्व्वतीके व्रतमे हिमालयका आगमन कहते हैं।

हिमालय आपनो कन्या भगवतीका व्रत देखते भये व्रतका उपयुक्त मणि माणिक आदि रत्न समूह, दश लाख गौ, कोटिसंख्यक मोहर, चार लाख रुचक, चार लाख हीरा, चार लाख परश पत्थर, चार लाख मोति और हाजार कौस्तुभ मणि लयकरके आवते भये। ४२६। ४२७।

TRANSLATION.

Description of Rámchandra's Ashvamedha.

423-425. The noble king, seeing the horse having white hairs, decked in golden leaves, gems, gemmed chains, curious saddles, reins consisting of chains of pearls, having a speed like that of thought, beautiful, well-begot, went to Satrughna on foot, dressed in regal garments.

Coming of the Himálaya on the Ceremony of Párvatí.

426-427. Taking with him loads of jewels necessary for the ceremony, a million of kine, ten millions of *mohars*, four hundred thousands *ruchakas*, (chrysoprases), four hundred thousands of "philosopher's stones," four hundred thousands of pearls, four hundred thousands of diamonds, and a thousand *kaustuvas*, Himálaya came to the ceremony of his daughter Párvatí.

অনুবাদ।

রামচন্দ্রের অশ্বমেধ যজ্ঞের অশ্ববর্ণন।

মতিমান্ নরপতি শুক্লচামরসংযুক্ত, স্বর্ণপত্রাদিতে অলঙ্কৃত, রত্নভূষণ, রত্নমালা ও বিচিত্র মণিতে শোভিত, বিচিত্র পর্য্যাণবিশিষ্ট, মুক্তামালারচিতবল্‌গাযুক্ত, মনের ন্যায় বেগশালী, অতি সুন্দর, সুজাত, আনীত সেই অশ্ব দেখিয়া পদব্রজেই রাজভূষণে ভূষিত শত্রুঘ্নের নিকট গমন করিলেন্। ৪২৩। ৪২৪। ৪২৫।

পার্ব্বতীব্রতে হিমালয়াগমন।

হিমবান্ নিজতনয়া ভগবতীর ব্রতোপলক্ষে ব্রতোপযোগী মণি-মাণিক্যাদি রত্নসমূহ,দশ লক্ষ গাভী, কোটিসংখ্যক সুবর্ণ (মোহর), চারি লক্ষ রুচক, চারি লক্ষ হীরক, চারি লক্ষ স্পর্শমণি. চারি লক্ষ মুক্তা এবং সহস্রসংখ্যক কৌস্তুভ লইয়া আগমন করিয়াছিলেন। ৪২৬। ৪২৭।

मूलम्।

श्रीकृष्णोपनयने भगवत्या भिक्षादानं।

भिक्षां ददौ च प्रथमं पार्व्वती परमादरात्।
अमूल्यरत्नपात्रस्थं मुक्तामाणिक्यहीरकं॥ ४२८॥
हीरासारविनिर्म्माणं पित्रा दत्तञ्च हारकं।
शुभाशिषञ्च प्रददौ शुक्लपुष्पेण दूर्व्वया॥ ४२९॥

श्रीकृष्णकल्याणार्थं वसुदेवदेवक्यो रत्नदानं।

मणिं मुक्तां सुवर्णञ्च माणिक्यं हीरकं तथा।
वह्निशुद्धं शुक्लवस्त्रं नन्दाय देवकी ददौ॥ ४३०॥

तरजमा।

श्रीकृष्णके यज्ञोपवीतमे भगवतीका भिक्षाका दान कहते हैं।

पार्व्वती पहिले बहुत् आदर करके अमूल्य रत्नका पात्रमे लयकरके मोति, माणिक, हीरा, पिताकी दिन हीराका हार भिक्षा देकरके पीछे उज्जर फुल और दूर्व्वा करके आशीर्व्वाद देती भयी। ४२८। ४२९।

श्रीकृष्णके कल्याणके वरे वसुदेवका और देवकीका रत्न दान कहते हैं।

देवकी नन्दको मणि, मोति, सुवर्ण, माणिक, हीरा और आगसे पवित्र उज्जर वस्त्र दान करती भयी। ४३०।

TRANSLATION.

Bestowal of alms by Bhagavati at the Upanayana of Krishna.*

428-429. First, Párvatí gladly blessed Krishna, with pearls, rubies, diamonds and diamond chains, given to her by her father, in a gemmed vessel; next, she bestowed white flowers and *durva* grass.

Bestowal of gems by Vasudeva and Devakí for the welfare of Krishna.

430. Devakí bestowed gems, pearls, gold, rubies, diamonds and fire-proof white clothes, to Nanda.

অনুবাদ।

শ্রীকৃষ্ণের উপনয়নে ভগবতীর ভিক্ষাদান।

পার্ব্বতী প্রথমে অতি আদরের সহিত অমূল্য রত্নপাত্রে করিয়া মুক্তা, মাণিক্য, হীরক, পিতৃদত্ত হীরকনির্ম্মিত হার ভিক্ষা দিয়া পশ্চাৎ শুক্ল পুষ্প ও দূর্ব্বা দ্বারা শুভাশীর্ব্বাদ করিলেন। ৪২৮। ৪২৯।

শ্রীকৃষ্ণের কল্যাণের নিমিত্ত বসুদেব ও দেবকীর রত্নদান।

দেবকী নন্দকে মণি, মুক্তা, সুবর্ণ, মাণিক্য, হীরক ও বহ্নিশুদ্ধ শুক্ল বস্ত্র দিলেন। ৪৩০।

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* Investiture with the sacred thread.

मूलम्।

कुन्ती सपुत्रा विधवा वसुदेवाज्ञया मुने।
नानारत्नं मणिं प्राप्य प्रययौ स्वालयं मुदा॥ ४३१॥
वसुदेवो देवकी च पुत्रकल्याणहेतवे।
नानारत्नं मणिं वस्त्रं सुवर्णं रजतन्तथा॥ ४३२॥
मुक्तामाणिक्यहीरञ्च मिष्टान्नञ्च सुधोपमं।
भट्टेभ्यो ब्राह्मणेभ्यश्च धनादिकं ददौ मुदा॥ ४३३॥
गणपतेर्जन्ममहोत्सवे देवानां रत्नादिदानं।
तौ दम्पती बहिर्गत्वा पुत्रमङ्गलहेतवे।
विविधानि च रत्नानि ब्राह्मणेभ्यो ददौ मुदा॥ ४३४॥

तरजमा।

हे मुनिवर! विधवा कुन्ती वसुदेवकी आज्ञाके अनुसार नाना मणि और रत्न लाभ करके आपने पुत्रगणकों लयकरके हर्षयुक्त होकरके आपन गृहमे गमन करती भयी। ४३१।

वसुदेव और देवकी दोनो पुत्रकी कल्याणकी कामनाके वरे भाटकों और ब्राह्मणगणकों मोति, माणिक, हीरा, अमृतके समान मिष्ट अन्न और बहुत् प्रकारके धन दान करते भये। ४३२। ४३३।

गणेशके जन्मसे देवतागणकों रत्नदान कहते हैं।

महादेव और पार्व्वती आपने पुत्रके मङ्गलके वरे बाहेरमे आयकरके आनन्दयुक्त होकरके ब्राह्मणगणकों बहुत् रत्न दान करणे लगे। ४३४।

TRANSLATION.

431. O best of sages, the widow Kuntí, in accordance with the wishes of Vasudeva, acquired various kinds of gems, and went to her home with her sons.

432-433. Vasudeva and Devakí distributed to Brahmins and others, pearls, rubies, diamonds, luscious sweetmeats, &c., to call their blessings on their son.

Bestowal of Gems by the gods on the occasion of the birth of Ganesa.

434. Hara and Párvatí came out and distributed various gems to Brahmins, for their blessings on their son.

অনুবাদ।

হে মুনিবর! বিধবা কুন্তী বসুদেবের আজ্ঞানুসারে নানা মণিরত্ন লাভ করিয়া আপনার পুত্রগণের সমভিব্যাহারে হৃষ্টচিত্তে নিজালয়ে গমন করিলেন। ৪৩১।

বসুদেব এবং দেবকী উভয়েই পুত্রের কল্যাণ কামনায় ভাট ও ব্রাহ্মণগণকে মুক্তা, মাণিক্য, হীরক, অমৃতস্বাদু মিষ্টান্ন এবং অন্যান্য বহুবিধ ধন দান করিলেন।৪৩২। ৪৩৩।

গণেশের জন্মোৎসবোপলক্ষে দেবতাদিগের রত্নদান।

হরপার্ব্বতী পুত্রের মঙ্গলসাধনার্থ বাহিরে আগমনপূর্ব্বক সানন্দমনে ব্রাহ্মণগণকে বিবিধ রত্ন দান করিতে লাগিলেন। ৪৩৪।

मूलम् ।

हिमालयश्च वज्राणां ददौ लक्षं द्विजातये ।
मुक्तामाणिक्यरत्नानि मणिश्रेष्ठानि यानि च ॥ ४३५ ॥
अन्यान्यपि च दानानि वस्त्राणि भूषणानि च ।
सर्व्वाण्यमूल्यरत्नानि क्षीरोदसम्भवानि च ।
ब्राह्मणेभ्यो ददौ विष्णुर्बहूनि कौतुकान्वितः ॥ ४३६ ॥
गन्धर्व्वाः पर्व्वता देव्यो ददुर्दानं क्रमेण च ।
परशानां सहस्राणि रुचकानां शतानि च ॥ ४३७ ॥
शतानि कौस्तुभानाञ्च हीरकाणां शतानि च ।
माणिक्यानां सहस्राणि रत्नानाञ्च शतानि च ।
शतानि गन्धशस्यानां मणीन्द्राणाञ्च नारद ॥ ४३८ ॥

तर्जमा ।

हिमालय ब्राह्मणगणको लाख हीरा और मोति, माणिक आदि अन्य अन्य जेतने उत्तम रत्न है, तेतने सबको दान करते भये । ४३५ ।

विष्णु आश्चर्य्ययुक्त होकरके ब्राह्मणगणको अन्य अन्य देय वस्तु सकल, कापड़ा, अलङ्कार और क्षीर समुद्रमे उत्पन्न भये बहुत् मोलका बहुत् रत्न दान करते भये । ४३६ ।

हे नारद ! गन्धर्व्वगण, पर्व्वत सकल और देवस्त्रीगण क्रम क्रमसे ब्राह्मणगणको हाजार परश पत्थर, शौसंख्यक रुचक, शौसंख्यक कौस्तुभ, शौसंख्यक हीरा, हाजार माणिक, शौसंख्यक अन्य रत्न, शौसंख्यक गन्धशस्य मणि दान करते भये । ४३७ । ४३८ ।

TRANSLATION.

435. Himálaya distributed to the Brahmins ten millions of diamonds, pearls, rubies, &c.

436. Vishnu was glad, and gave to Brahmins clothes, ornaments, and, amongst other things, gems derived from the ocean of milk.

437-438. O Nárada, Gandarvas, Mountains, and the goddesses distributed to Brahmins a thousand "philosopher's stones," a hundred chrysoprases, as many *Kaustuvas*, as many diamonds, a thousand rubies, a hundred other gems, and a hundred *Gandha-sasyas*.

অনুবাদ।

হিমালয় ব্রাহ্মণদিগকে লক্ষ হীরক এবং মুক্তামাণিক্যাদি অপরাপর যাবতীয় উত্তম রত্ন দান করিলেন। ৪৩৫।

বিষ্ণু কৌতুকাবিষ্ট হইয়া ব্রাহ্মণদিগকে অন্যান্য দেয় বস্তুজাত, বস্ত্র, অলঙ্কার ও ক্ষীরোদ সমুদ্রসম্ভূত বহুসংখ্যক সর্ব্বপ্রকার অমূল্য রত্ন দান করিলেন। ৪৩৬।

হে নারদ! গন্ধর্ব্বগণ, পর্ব্বত সকল এবং দেবপত্নীগণ ক্রমে ক্রমে ব্রাহ্মণগণকে সহস্রসংখ্যক স্পর্শমণি, শতসংখ্যক রুচক, শতসংখ্যক কৌস্তুভ, শতসংখ্যক হীরক সহস্রসংখ্যক মাণিক্য শতসংখ্যক অপরাপর রত্ন এবং শতসংখ্যক গন্ধশস্য দান করিলেন। ৪৩৭। ৪৩৮।

मूलम् ।

शतानि चन्द्रकान्तानां सूर्य्यकान्तशतानि च ।
हरिद्वर्णमणीन्द्राणां सहस्राणि मुदान्विता ॥ ४३८ ॥
अयुतान्यथ रत्नानि श्वेतवर्णानि कौस्तुभात् ।
ब्राह्मणेभ्यो ददौ ब्रह्मन् तत्र क्षीरोदकन्यका ॥ ४४० ॥

गणपतये देवानां यौतुकदानं ।

हर्षादमूल्यरत्नं हि त्रिषु लोकेषु दुर्लभं ।
अतीव निर्म्मलं हारं सूर्य्यस्याभाविनिन्दकं ॥ ४४१ ॥
परिष्कृतञ्च माणिक्यैर्हीरकेण विराजितं ।
रम्यं कौस्तुभमध्यञ्च ददौ देवी सरस्वती ॥ ४४२ ॥

तर्जमा ।

हे ब्रह्मन्! लक्ष्मी देवी आनन्दयुक्त होकरके ब्राह्मणगणको शौसंख्यक सूर्यकान्त, शौसंख्यक चन्द्रकान्त, हाजार पान्ना और कौस्तुभ मणिसे उज्जर दश हाजार रत्न दान करती भयी । ४३८ । ४४० ।

गणेशको देवतागणका यौतुक दान कहते हैं ।

सरस्वती देवी आनन्दयुक्त होकरके स्वर्ग, मर्त्त और पाताल, यह तिनो लोकमें दुर्लभ, अतिशय निर्म्मल, सूर्यको किरणके अपेक्षा अति तेजस्वी माणिक और हीरा करके शोभित मध्यमें कौस्तुभ मणि करके युक्त, अति रमणीय, अमूल्य रत्न श्रेष्ठसे बनाया हार गणेशको यौतुक देती भयी । ४४१ । ४४२ ।

TRANSLATION.

439-440. O Brahmin, the goddess Lakshmí was delighted, and bestowed on Brahmins a hundred *chandrakántas*, as many *suryakántas*, a thousand emeralds, and ten thousand gems whiter than *kaustuva*.

Bestowal of gems on Ganesa by the gods.

441-442. Sarasvatí bestowed on Ganesa a chain made of gems, rare in the three worlds, flawless, and more brilliant than the sun. Rubies, diamonds, *kaustuvas* and other excellent gems graced the chain.

অনুবাদ।

হে ব্রহ্মন্! লক্ষ্মী দেবী আনন্দিত হইয়া ব্রাহ্মণগণকে শতসংখ্যক চন্দ্রকান্ত, শতসংখ্যক সূর্য্যকান্ত, সহস্রসংখ্যক মরকত এবং কৌস্তুভ হইতেও শ্বেতবর্ণ অযুতসংখ্যক রত্ন দান করিলেন। ৪৩৯। ৪৪০।

গণেশকে দেবতাদিগের যৌতুকদান।

সরস্বতী দেবী সানন্দচিত্তে স্বর্গ, মর্ত্ত ও পাতাল, এই ত্রিভুবনে দুর্লভ, অত্যন্ত নির্ম্মল সূর্য্যরশ্মি অপেক্ষাও অতি তেজস্বী, মাণিক্য ও হীরকদ্বারা সুশোভিত, মধ্যস্থলে কৌস্তুভ-বিশিষ্ট, অতি রমণীয়, অমূল্য রত্নশ্রেষ্ঠনির্ম্মিত হার গণেশকে যৌতুক দিলেন। ৪৪১। ৪৪২।

मूलम् ।

त्रैलोक्यसारहारञ्च सद्रत्नसारनिर्म्मितं ।
भूषणानि च रत्नानि सा सावित्री ददौ मुदा ॥ ४४३ ॥
शतान्यमूल्यरत्नानि कुवेरश्च ददौ मुदा ।
रत्नसिंहासनं शक्रः सूर्य्यश्च मणिकुण्डले ॥ ४४४ ॥
माणिक्यमालां चन्द्रश्च कुवेरश्च किरीटकं ।
रत्नच्छत्रञ्च वरुणो वाङ्गरत्नन्तुरीयकं ।
क्षीरोदोद्भवसद्रत्नरचितं वलयं वरं ॥ ४४५ ॥
मुनयः पर्व्वताश्चैव रत्नानि विविधानि च ।
क्रमेण सर्व्वदेवाश्च देव्यश्च यौतुकं ददौ ॥ ४४६ ॥

तर्जमा ।

सावित्री देवी अति सुन्दर रत्नसे बनाये तिनो लोकका सार हार और अन्य अन्य बहुत् प्रकारका रत्नका भूषण देती भयी । ४४३ ।

कुवेर हर्षयुक्त होकरके शौसंख्यक अमूल्य रत्न, इन्द्रदेव रत्नसिंहासन और सूर्य्यदेव मणिका बनाया दो कुण्डल देते भये । ४४४ ।

चन्द्रमा माणिकका माला, कुवेर मुकुट, वरुण रत्नका छाता और क्षीर समुद्रसे उत्पन्न भये अति उत्तम रत्नसे गठित चारो वाहुका भूषणके वरे चारो वाला देते भये । ४४५ ।

पीछे और और देवतागण, देवीगण, मुनिगण, और पर्व्वतगण क्रम क्रमसे नानाप्रकारका रत्न यौतुक देते भये । ४४६ ।

TRANSLATION.

443. The goddess Sávittri bestowed a chain made of the very best gems to be found in the three worlds, and other ornaments.

444. Kuvera was glad, and bestowed a hundred priceless gems; Indra, a throne of gems; and the Sun, a pair of gemmed ear-rings.

445. The Moon, a chain of rubies; Kuvera, a diadem; Varuna, an umbrella of gems and two pairs of bangles studded with excellent gems, begotten in the ocean of sweet-milk.

446. Thereafter other gods and goddesses, sages and mountains, began to bestow jewels.

অনুবাদ

সাবিত্রী দেবী অতি উৎকৃষ্ট রত্ননির্ম্মিত,ত্রিলোকের সার হার এবং অন্যান্য বহুবিধ রত্নভূষণ দান করিলেন। ৪৪৩।

কুবের হৃষ্টচিত্তে শতসংখ্যক অমূল্য রত্ন, ইন্দ্র রত্ন-সিংহাসন এবং সূর্য্যদেব মণিকুণ্ডলদ্বয় দিলেন। ৪৪৪।

চন্দ্র মাণিক্যের মালা, কুবের কিরীট এবং বরুণ রত্ন-নির্ম্মিত ছত্র ও ক্ষীরোদ সমুদ্রসম্ভূত অতি উত্তম রত্নগঠিত চারিটী বাহুর ভূষণার্থ চারি গাছি বলয় দান করিলেন।৪৪৫।

পরে অন্যান্য দেবগণ, দেবপত্নীগণ, মুনিগণ ও পর্ব্বতগণ ক্রমে ক্রমে বিবিধ রত্ন যৌতুক দিতে লাগিলেন। ৪৪৬।

मूलम्।

कार्त्तिकेयाभिषेकः।

अथ विष्णुर्जगत्कान्तो हृष्टः कृत्वा शुभक्षणं।
रत्नसिंहासने रम्ये वासयामास कार्त्तिकं॥ ४४७॥
वेदमन्त्राभिषिक्तैश्च सर्व्वतीर्थाम्बुपूर्णकैः।
सद्रत्नकुम्भशतकैः स्नापयामास तं मुदा॥ ४४८॥
सद्रत्नसाररचितभूषणानि बहूनि च।
कौस्तुभं वनमालाञ्च तस्मै चक्रं ददौ मुदा॥ ४४९॥

वैश्वानरजन्मोत्सवः।

तिलोत्तमोर्व्वशी रम्भा प्रभा विद्युत्प्रभा शुभा।
सुमङ्गला शुभालापा सुशीलाद्या वराङ्गनाः॥ ४५०॥

तरजमा।

षड़ाननका अभिषेक कहते हैं।

पीछे जगत्पालनकर्त्ता विष्णु हर्षयुक्त होकरके शुभक्षण देखके षड़ाननकों उत्तम रत्नसिंहासन पर बैठावते भये। ४४७।

वेद मन्त्र करके अभिषिक्त, सवतीर्थका जलसे परिपूर्ण, उत्तम रत्नका बनया शौसंख्यक कुम्भसे तिनकों अभिषेक करते भये। ४४८।

तिसको पीछे तिनकों अति उत्तम रत्नका बनाया बहुत्प्रकार भूषण, कौस्तुभ मणि, वनमाला और चक्र दान करते भये। ४४९।

वैश्वानरके जन्म उत्सव कहते हैं।

तिलोत्तमा, उर्व्वशी, रम्भा, प्रभा, विद्युत्प्रभा, सुमङ्गला, शुभालापा और सुशीला आदि स्त्रीगण। ४५०।

TRANSLATION.

The Installation of Kártika.

447. Then the father of the universe, Vishnu, gladly raised Kártikeya to the gemmed throne, at an auspicious moment.

448. He sprinkled on Kártikeya the waters of all the sacred spots, contained in a hundred gemmed vessels.

449. He then gave him excellent ornaments of jewels, the *Kaustuva* gem, a garland of wild flowers, and the discus.

The Birth of Vaishyánara (Fire).

450. Tillottamá, Urvasí, Rambhá, Prabhá, Vidyutprabhá, Sumangalá, Suválápá, Susilá, &c.,

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অনুবাদ।

কার্ত্তিকেয়ের অভিষেক।

অনন্তর জগৎপাতা বিষ্ণু হৃষ্টান্তঃকরণে শুভক্ষণ দেখিয়া কার্ত্তিকেয়কে রমণীয় রত্নসিংহাসনে বসাইলেন। ৪৪৭।

বেদমন্ত্রাভিষিক্ত, সকলতীর্থবারিপরিপূর্ণ, উত্তমরত্ননির্ম্মিত শতসংখ্যক কুম্ভ দ্বারা তাঁহাকে অভিষিক্ত করিলেন। ৪৪৮।

তাহার পর তাঁহাকে অতি উত্তম রত্ননির্ম্মিত বহুবিধ অলঙ্কার, কৌস্তুভ মণি, বনমালা ও চক্র দান করিলেন। ৪৪৯।

বৈশ্বানরের জন্মোৎসব।

তিলোত্তমা, উর্ব্বশী, রম্ভা, প্রভা, বিদ্যুৎপ্রভা, সুমঙ্গলা, শুভালাপা ও সুশীলাদি বরাঙ্গনাগণ। ৪৫০।

मूलम्।

क्वणत्कनकपात्राणि कृत्वा करतले मुदा।
मुक्तायुक्ताचताढ्यानि यक्षकर्दमवन्ति च॥ ४५१॥
वज्रवैदूर्य्यदीपादिहरिद्रालेपनानि च।
गारुत्मतैककरूपाणि शङ्खशुक्तिदधीनि च॥ ४५२॥
पद्मरागप्रवालाख्यरत्नकुङ्कुमवन्ति च।
गोमेदपुष्परागेन्द्रनीलसन्माल्यभाञ्जि च॥ ४५३॥
विद्याधर्य्यश्च किन्नर्य्यश्चतथा नार्य्यः सहस्रशः।
चामरव्यग्रहस्ताग्रा माङ्गल्यद्रव्यपाणयः॥ ४५४॥
गन्धर्व्वोरगयक्षाणां सुहासिन्यः शुभस्वराः।
गायन्त्यो ललितं गीतं तथाजग्मुरनेकशः॥ ४५५॥

तरजमा।

अति हर्षयुक्त होकरके मोति, माणिक, यक्षकर्दम (सम भागसे मिलना कर्पूर, धूप, कस्तूरी और कक्कोल, इसको यक्षकर्दम कहते है) दीपो, हरदी आदि लेपन वस्तु, पान्ना, शङ्ख, शुक्ति, दही, पद्मराग, मुंगा, रोरी, गोमेद, पुखराज, नीला और उत्तम फुलका माला, यहो सब बहुत् मोलका वस्तु करके परिपूर्ण शब्दायमान सोणेका पात्र हाथ पर लयकरके तांहा आवती भयी। ४५१। ४५२। ४५३।

विद्याधरीगण, किन्नरीगण और और हाजार हाजार स्त्री मङ्गलद्रव्य हाथमे लयकरके चामर व्यजन करते करते तांहा आवती भयी। ४५४।

गन्धर्व्वगणका नागगणका और यक्षगणका सुहासिनी सुन्दरकण्ठी स्त्रीगण तांहा आयकरके अति सुन्दर स्वरसे गान करणे लगे।४५५।

TRANSLATION.

451—453. Joyfully came there with golden vessels in their hands, containing pearls, rubies, the *Yakya* mud (a mixture of camphor, *aguru*, *kasturí*, and the fruit *kakkola*), diamonds, cat's-eyes, lamps, turmeric and other pastes, emeralds, conches, oysters, curds, rubies, corals, *kumkuma*, zircons, topazes, sapphires and garlands of excellent flowers.

454. Celestial girls,—*kinnarís*,—and thousands of other females came there,—came with other things necessary for the ceremony, waving *chowris*.

455. *Gandarbba*, *Nága*, and laughing *Yakhya* women came there and began to sing exquisitely.

অনুবাদ।

অতি হৃষ্টচিত্তে মুক্তা, মাণিক্য, যক্ষকর্দ্দম, (সমভাগে মিশ্রিত কর্পূর, অগুরু, কস্তুরী ও কক্কোল) হীরক, বৈদূর্য্য, দীপ, হরিদ্রাদি বিলেপন দ্রব্য, মরকত, শঙ্খ, শুক্তি, দধি, পদ্মরাগ, প্রবাল, কুঙ্কুম, গোমেদ, পুষ্পরাগ, ইন্দ্র-নীল এবং উত্তম পুষ্পমাল্য ইত্যাদি বহুমূল্য বস্তুজাত-পরিপূর্ণ, শব্দায়মান কনকপাত্র করতলে গ্রহণ করিয়া তথায় আগমন করিলেন। ৪৫১। ৪৫২। ৪৫৩।

বিদ্যাধরীগণ, কিন্নরীগণ এবং অপরাপর সহস্র সহস্র রমণী মাঙ্গল্য দ্রব্য হস্তে করিয়া চামর ব্যজন করিতে করিতে তথায় আগমন করিলেন।৪৫৪।

গন্ধর্ব্ব, নাগ ও যক্ষদিগের সুহাসিনী, সুকণ্ঠী কামিনী-গণ তথায় আসিয়া অতি ললিত স্বরে গান করিতে লাগিল। ৪৫৫।

मूलम्।

राधिकारूपवर्णनं।

रत्नसिंहासनस्था च रत्नकुण्डलभूषिता।
रत्नालङ्कारसंयुक्ता रत्नमाल्यधरा परा॥ ४५६॥
रत्नेन्द्रसारहाराढ्या रत्नमालाविभूषिता।
इन्द्रनीलमणिन्यस्तपादपद्मा शुभा शुचिः॥ ४५७॥

कृष्णं प्रति राधिकोक्तिः।

शान्तया गोप्या युतस्त्वञ्च दृष्टोऽसि रासमण्डले।
वसन्तपुष्पशय्यायां माल्यवान् चन्दनोचितः॥ ४५८।
रत्नप्रदीपयुक्ते च रत्ननिर्म्माणमन्दिरे।
रत्नभूषितभूषाढ्य रत्नभूषितया सह॥ ४५९॥

तर्जमा

राधाका रूपका वर्णन कहते हैं।

राधा सब कालमे रत्नका कुण्डल, रत्नका भूषण, रत्नका माला, रत्नका हार, यह सब आदि और जेतने भूषण है, तेह करके शोभित होकरके नीलाके बनाये पादपीठके पर चरण देकरके रत्नका सिंहासन पर बैठती भयी।४५६।४५७।

श्रीकृष्णको राधिका कहते हैं।

हमने आपने नेत्रसे तुमको माल्यचन्दन करके युक्त, रत्नका अलङ्कार करके भूषित होकरके रासमण्डलमे रत्नका दीपसे उद्भासित रत्नका बनाया मन्दिरमे वसन्त कालको फुलका शय्यापर बैठती भयो रत्नका अलङ्कार करके भुषित युवती शान्तिनामा गोपीका साथ एक स्थानसे देखती भयो। ४५८। ४५९।

TRANSLATION.

Description of Rádhá's Beauty.

456-457. Rádhá always wore gemmed ornaments, such as pendants, chains, necklaces,—and sat on a throne of sapphires.

Rádhiká to Krishna.

458-459. I have seen that, being decked in floral chains, painted in sandal-paste, and ornamented in jewels, you sat on a bed of vernal flowers with a girl, named Santí, who wore gemmed ornaments, in the *Rása-mandala* of the gemmed palace, lighted with lamps of gems.

অনুবাদ।

রাধিকার রূপবর্ণন।

রাধিকা সর্ব্বদা রত্নকুণ্ডল, রত্নালঙ্কার, রত্নমালা, রত্নহার প্রভৃতি ভূষণে ভূষিত হইয়া ইন্দ্রনীলময় পীঠোপরি পাদপদ্ম স্থাপনপূর্ব্বক রত্নসিংহাসনে বিরাজ করেন। ৪৫৬। ৪৫৭।

শ্রীকৃষ্ণের প্রতি রাধিকার উক্তি।

আমি স্বচক্ষে দেখিয়াছি, তুমি মাল্যচন্দনে সজ্জিত, রত্নালঙ্কারে ভূষিত হইয়া রাসমণ্ডলে রত্নপ্রদীপোদ্ভাসিত রত্নমন্দিরে বসন্তকালীন পুষ্পশয্যায় রত্নালঙ্কারভূষিতা, যুবতী শান্তি নাম্নী গোপিনীর সহিত একত্র উপবেশন করিয়াছিলে। ৪৫৮। ৪৫৯।

मूलम्।

श्रीकृष्णरूपवर्णनं।

स्तुत्वा देवी ध्यानमग्ना कृष्णैकगतमानसा।
ददर्श तेजसां मध्ये रूपं संसारमोहनं॥ ४६०॥
सद्रत्नसारनिर्म्माणे हीरकेण परिष्कृते।
युते च मणिमालाभी रथे पूर्णमनोरथे।
वनमालागलं श्यामं रत्नभूषणभूषितं॥ ४६१॥

वामनदेवरूपवर्णनं।

एतस्मिन्नन्तरे दुर्गा ददर्श पुरतो द्विजं।
अतीव वामनं बालं सूर्य्यकोटिसमप्रभं॥ ४६२॥
रत्नकेयूरवलयं रत्नमालाविभूषितं।
रत्ननूपुरपादस्थ सद्रत्नमुकुटोज्ज्वलं।
रत्नकुण्डलयुग्मेन गण्डस्थलविराजितं॥ ४६३॥

तर्जमा।

श्रीकृष्णका रूप वर्णन करते हैं।

भगवती स्तुतिके पीछे श्रीकृष्णकों मन अर्पण करके तेजके बीचमे रत्नका वनाया, हीरा करके चिचित, मणिमाला करके शोभित, पूर्णमनोरथके समान रथ पर आरूढ़, संसारकों मोहित करणेवाला, वनमालासे शोभित और रत्नके अलङ्कारसे भूषित श्यामसुन्दर रूप दर्शन करती भयी। ४६०। ४६१।

वामनदेवका रूपवर्णन करते हैं।

इसको पीछे दुर्गा देवी आपने सामने कोटि सूर्य्यके समान प्रभायुक्त, रत्नका विजाएट, और रत्नका वाला करके विभूषित, रत्नमालासे शोभित, रत्नके घूघुर करके शोभित पादपद्म, उत्तम रत्नका वनया मुकुट करके उज्ज्वल वेश धारणकारी, रत्नके कुण्डल करके शोभित कपोलदेश, अति छोटे एक ब्राह्मणवालककों देखती भयी। ४६२। ४६३।

TRANSLATION.

The Beauty of Krishna.

460-461. After finishing her prayers, Bhagabatí fixed her thoughts on Krishna, and saw him clad in a halo,—mounted on a car made of gems,—ornamented with diamonds, decked in chains of precious stones,—on a car of wonderful beauty. The fascinating god was decked in floral garlands and gemmed ornaments.

Description of Bámana.

462-463. After this, Durgá saw before her a dwarf who was a Brahmin boy, refulgent like countless suns,—decked in gemmed bangles and amulets,—in chains of precious stones,—in gemmed anklets,—in a diadem of bright gems,—in gemmed ear-rings.

অনুবাদ।

শ্রীকৃষ্ণের রূপবর্ণন।

ভগবতী দেবী তদানন্তর শ্রীকৃষ্ণের প্রতি মন অর্পণ করিয়া তেজোরাশির মধ্যে উত্তম রত্ননির্ম্মিত, হীরক দ্বারা চিত্রিত, মণিমালায় সুশোভিত, পূর্ণমনোরথসদৃশ রথে আরূঢ়, সংসার-মোহনকারী, বনমালাবিভূষিত এবং রত্নালঙ্কারে অলঙ্কৃত শ্যামসুন্দররূপ দর্শন করিলেন। ৪৬০। ৪৬১।

বামন দেবের রূপবর্ণন।

ইহার পরে দুর্গা দেবী সম্মুখে কোটি সূর্য্য সদৃশ প্রভাশালী, রত্নকেয়ূর ও রত্নবলয়ে বিভূষিত, রত্নমালাসুশোভিত, রত্ননূপুরালঙ্কৃতপাদপদ্ম, উত্তম রত্ননির্ম্মিত মুকুটে উজ্জ্বল বেশধারী, রত্নকুণ্ডল-শোভিত-গণ্ডস্থল-বিরাজিত, অতি খর্ব্বাকৃতি একটী ব্রাহ্মণবালক দেখিলেন। ৪৬২। ৪৬৩।

मूलम्

विरजाया रूपवर्णनं।

रत्नकुण्डलगण्डा च भूषितामलमालया।
गजमौक्तिकनासाग्रा मुक्ताहारविराजिता ॥ ४६४ ॥
रत्नकङ्कणकेयूरचारुशङ्खकरोज्ज्वला।
किङ्किणीजालशब्दाढ्या रत्नमञ्जिररञ्जिता।
चकारालिङ्गनं भूरि चुचुम्बे च मुहुर्मुहुः ॥ ४६५ ॥

तरजमा।

विरजाका रूप वर्णन करते हैं।

तिसका कपोलदेश रत्नकुण्डल करके शोभित, वक्षःस्थल उत्तम माला और हारसे शोभित, नासिकाके आगे गजसे उत्पन्न भये मोतिसे शोभित, दोनो बाहूमे रत्नका कङ्कण और उत्तम शङ्ख करके शोभित, कटिदेशमे क्षुद्रघण्टिका करके शब्दायमान उत्तम रत्नसे बनाया मञ्जिरसे शोभित, ऐसी रूपवती विरजाको देखके जगत्का स्वामी श्रीकृष्ण प्रेमयुक्त होकरके बार बार मिलिके चुम्बन करते लगे। ४६४। ४६५।

TRANSLATION.

Beauty of Virajá.

464-465. Seeing the beautiful Virajá, whose ears were decked in ear-rings, whose breast was ornamented with chaste flowers and pearl chains, whose nose was graced with an elephant-begotten pearl, whose arms were ornamented with gemmed bangles and beautiful conches, whose buttocks sounded the *kinkinís*, who wore gemmed anklets,—Krishna was in ecstasies, and he fell to embracing and kissing the damsel incessantly.

অনুবাদ।

বিরজার রূপবর্ণন।

যাহার গণ্ডস্থল রত্নকুণ্ডলে শোভিত, বক্ষঃস্থল নির্ম্মল মাল্য ও মুক্তাহারে বিভূষিত, নাসিকাগ্র ভাগ গজমৌক্তিক-বিরাজিত, বাহুদ্বয় রত্নকঙ্কণ ও মনোহর শঙ্খে সমুজ্বল, নিতম্বদেশ কিঙ্কিণীজালে শব্দায়মান বিচিত্র রত্নমঞ্জীরবিরাজিত, সেই রূপবতী বিরজাকে দেখিয়া জগৎপতি শ্রীকৃষ্ণ প্রেমে মত্ত হইয়া মুহুর্মুহু আলিঙ্গন ও চুম্বন করিতে লাগিলেন। ৪৬৪। ৪৬৫।

SACRED JEWELS.

Ancient and Modern Jewelry.

IN all countries, gems, set or unset, were dedicated to the gods. Mention of jewels has been frequently made in the Bible. The breast-plate of Aaron, the High Priest, was adorned with twelve stones. Epiphanius says that when the Jewish High Priest entered the *sanctum sanctotum* on the three great occasions (the Pascha, Pentecost and the Feast of Tabernacles), he wore, suspended over the breast-plate, the "Urim and Thummim," which he (Epiphanius) translated by the word "Declaration," because the *Adamas* of a cerulian color (by which our Sapphire is meant), of which it consisted, *declared*, by change of color, the pleasure or displeasure of Jehovah towards his people. The breast-plate was named by the Greeks, the "Oracle of Judgment." It was in the form of a span, 8 inches square, and had the stones set thereon in four rows, in the following order:—

1*st Row.*—Sardius, red; Topazius, yellowish green; Smaragdus, bright green.

2*nd Row.*—Carbunculus, red; Sapphirus, blue; Jaspis, green.

3*rd Row.*—Ligurius (Lyncurium), yellow; Achates, black and white; Amethystus, purple.

4th Row.—Chrysolithus, yellow; Onyx, blue and black; Beryllus, pale green, or pale blue.

The names of the twelve tribes of Israel were engraved, each on a separate stone, in the national character (by which, perhaps, the "chaldee" is meant), with the object of securing divine protection. This breast-plate was taken over to Rome, along with the other spoils of the temple, by Emperor Titus, and was there deposited in the Temple of Peace. According to some, all the spoils were sent off by Genseric to Carthage, when Rome was sacked, and were said to have been drowned with the ship that carried them away. Others say, that these were taken back from Carthage, (where they had been really sent), and deposited by Justinian in the sacristry of St. Sophia; but, seized with the fear of having committed sacrilege, he sent them off to the Christian Church of the Holy Sepulchre, Jerusalem. The story continues, that when the Holy City was taken by Chrosroes II of Persia (in 615), he took the breast-plate away to his own country, where, there is reason for thinking, it may still be found buried in some of the treasuries of the old capitals. In his vision of "the Holy City, New Jerusalem, coming down from God out of Heaven, prepared as a bride adorned for her husband," St. John describes her walls as built out of *twelve* courses of precious stones. The arrangement was as follows:—

1, Jaspis, dark green. 2, Sapphirus, blue. 3, Chalcedon, a greenish blue sort of Emerald. 4, Smaragdus, bright green. 5, Sardonyx, red and white. 6, Sardius, bright red. 7, Chrysolite, golden-yellow. 8, Beryl, bluish green. 9, Topazius, yellowish green. 10, Chrysoprasus, apple-green. 11, Hyacinthus, blue. 12, Amethyst, violet or purple.

Certain stones have been dedicated to the deities by engraving their figures upon them. For example, the splendid pyramidal Amethyst, in the Besborough cabinet, has been thus consecrated to Serapis; a nicolo of an extraordinary size was dedicated to Juno. Pompey consecrated to Jupiter the rarest minerals found in the treasury; Cæsar dedicated six caskets of his selected rings to Venus; and Marcellus gave another to the goddess of Peace; Livia Augusta dedicated in the Capitol, the largest block of crystal ever seen. The custom of dedicating also obtained in the Middle Ages.

Gems are in use from time immemorial. It is mentioned in the Talmud that Noah had no other light in the Ark than that which was produced by the precious stones he had by him. Abraham, it is said, being jealous of his many wives, confined them in an iron prison, whose walls were so high as to exclude all light of the sky; and in order to supply them with light, he placed with them a large bowl studded with precious stones, which illumined the whole place. The grandeur of the

feast of Cleopatra is perhaps unparalleled in ancient history. The banquetting hall in which Cæsar was feasted struck his admiration. Everywhere were seen "columns of porphyry, ivory porticos, pavements of Onyx, thresh-holds of tortoise-shell, in each spot of which an Emerald was set, furniture inlaid with yellow Jasper, couches studded with gems." Cæsar himself was the possessor of splendid jewels. The cedar ships built by Caligula had their sterns inlaid with precious stones. Incitatus, his favorite horse, wore a collar of Pearls. The golden house of Nero had pannels made of mother-o'-pearl, enriched with gold and costly gems. At the great games instituted by him, among other things, Pearls and precious stones were daily thrown away to the people, as lottery-prizes. Lollia Paulina, the wife of Caligula, was known to have dressed herself, on the occasion of a supper of ordinary betrothals, with jewelry to the value of £336,000 sterling. A pin that had belonged to the Empress Sabina was found in the ruins of Pompeii and Herculaneum, and is now to be seen in the Museum of Naples. Sabina, the younger, possessed a pair of garters, which, on account of the rich cameo clasps, was estimated at £40,000. A relic of the 12th century is still to be found in England. It is the grace-cup of Thomas-a-Becket. The cup is of ivory, with mountings of silver, the upper and lower parts being studded with gems. The inscription round the cup is "Vinum tuum

bibe cum gandio," *i.e.*, "Drink thy cup with joy;" but round the lid, is the restraining injunction, "Sobru estote," with the initials T. B., interwoven with the mitre. Eleonora of Provence, the wife of Henry III, (13th century), possessed a vast amount of jewelry. "The coronation present given her by her sister, Queen Margaret of France, was a large silver peacock, whose train was set with Sapphires and Pearls, and other precious stones wrought with silver. This elegant piece of jewelry was used as a reservoir for sweet waters, which were forced out of its beak into a basin of silver chased." The Spaniards and Italians of the 14th and 15th centuries were famous for their extravagance in apparel, loaded with gold and gems. From the time of Francis I to that of Louis XIII of France, the major portion of the jewels worn consisted of Pearls and colored gems. It was not until the death of Maria Theresa of Austria, that brilliants came to be the fashion. The scarf, or Spanish mantilla, worn by Catherine of Arragon, at her wedding, had a border of gold, Pearls and precious stones. When Henry VIII met his bride, Anne of Cleve, he was dressed in a coat of purple, studded all over with Diamonds, Pearls, Rubies, &c. The dress of the bride was "a gown of rich cloth of gold, embroidered very thickly with great flowers of large Orient pearls." The dress of Queen Mary, when she was married to Philip of Spain, was a robe brocaded on a gold ground, and had a long

train bordered with Pearls and Diamonds. She also wore on her breast the celebrated Diamond, which she had received as a present from her husband. The rich white satin dress, which Elizabeth wore at a tournament given on the 29th December 1554, was set all over with large Pearls. The jewels of Mary, Queen of Scots, were many and splendid. The appeals she made from her captivity to Elizabeth for the restoration of her jewelry, which had been taken unjust possession of by the rapacious Queen, possess a melancholy historical interest. "The great H. of Diamonds and Rubies particularly demanded by Mary, was an ornament for the breast in that form, called 'The Great Harry,' having been given by Henry VII to his daughter Margaret, on her marriage to James IV, as part of her rich bridal outfit, so that it really formed no part of the crown jewels of Scotland, but was Mary's private property ; she had a peculiar value for this Tudor heir-loom." The passion for gems and jewels raged high in France, during the reigns of Henry IV, Louis XIII, and Louis XIV. England kept pace with France in the extravagance, during the reign of Elizabeth, James I and Charles I. The fashion of wearing jewels in the hat was at this period adopted throughout Europe. The history of gems would not be complete without the story of the Diamond necklace, a short account of which is given below. In 1774, Louis XV ordered the Court jewellers to

collect the best specimens of Diamonds, and to prepare a necklace therewith, for presentation to his favorite Madame du Barry. But before the necklace was complete, the unfortunate King breathed his last. But the jeweller finished the necklace, (valuing it at £72,000 sterling), in the hope of selling it to Louis XVI. The new King refused to purchase it, saying that a ship was more necessary than a necklace. Consequently, the jewelry remained in the hands of the makers till events came to pass in which the Queen Maria Antoinette, Louis, Prince Cardinal of Rohan and one Madame Lamotte were involved. Struggling for a long time for the bare necessities of life, Jeanne de St. Remy, daughter of Chevalier Baron de St. Remy of the blood royal of Valois, managed at last to marry a noble man of the name of Lamotte, and came up with her husband to Paris, where she procured an interview with the Cardinal and flung herself on his protection. But his Eminence little knew the viper he was nourishing in his breast. Madame Lamotte was an adventuress of the boldest stamp. Taking advantage of the confidence placed upon her when she was informed by the Cardinal of the displeasure he had incurred of the Queen, when he was requested to introduce her to Her Majesty, she devised a plan, the *denoument* of which was the sensation of whole Europe at the time. She imposed on the credulity of the Cardinal by mentioning to

him the steps she had been taking to restore him to the favor of the Queen ; had forged letters addressed to him, as coming from Her Majesty ; had forged orders given to him, commanding certain money payments, on behalf of the Queen ; had procured for him an interview with the Queen, who was personated by a friend of the Madame ; and at last made him negociate for the Diamond necklace, on behalf of Her Majesty, who wanted to have the transaction kept a profound secret, and who wished the Cardinal, by a power forged in Her name, to arrange for the payment of the money by certain instalments. Of course, the Queen was in supreme ignorance of the audacious way in which her name was being used, and the Cardinal, in his blind eagerness to regain royal favor, never suspected the tricks that were being played with him. The necklace was in the meantime taken away to London, where it was sold by pieces, the money obtained by the sale being deposited in the Bank of England under a false name. The time for the payment of the first instalment came, but Madame contrived to ward off the payment, by offering a small sum on account, and gained a month's time, in order to make her security doubly sure. But the clever part she played throughout was soon to be brought to light. The jewellers complained of the delay in payment to the Queen Herself, who expresed Her genuine surprise at all that had happened. The Cardinal was arrested and put into the Bastile ; so were

Madame and her confederates. The Cardinal was, however, found innocent and let off, and subsequently exiled. Madame Lamotte was sentenced to be flogged, branded on both shoulders and imprisoned with life. When the first part of the sentence was carried out, she made the basest calumnies against the Queen and the Minister. Her husband, when condemned for conspiracy, threatened to publish a pamphlet wherein the character of the Queen and the Minister would be revealed. It is strange that Her Majesty, whose moral character was above the breath of scandal, should have ordered the release of Madame after ten months and allowed her to escape to England, where a large sum of money was sent to purchase the silence of the clever pair. But this bribe was, in a manner, refused; for, though the Memoir of Madame Lamotte was burnt, a second copy was soon after published. Copies of this scandalous Memoir were, it is said, found in the Palace of Versailles, and taken possession of by the Republican Government and are now to be found in the State Library of Paris. This unfortunate affair, in the reign of Louis XIV, put a damper on the taste for jewelry which had so far increased during the preceding reigns. The Revolution of 1789 stamped out the last vestiges of the passion for precious stones. The time of the Directoire was characterized by the revival of the Greek and Roman fashions with regard to dress, manners, arts, and fashions. With the Restoration,

Diamonds, which had been superseded by Pearls, became the fashion ; and all the lost forms of using precious stones, came back to use. France truly boasts of elegance and taste as displayed in the collection and making of jewelry, to a degree which other nations have found it impossible to attain. A list of jewelry belonging to a rich nobleman, taken in 1828, shows that the art belonged to the eclectic school, *i. e.*, the fashion was not copied from any period but borrowed from every age and country.

Among the many ornaments used by the ancients and brought down to the present times, may be mentioned the rings, ear-rings, bracelets, chains, necklaces, brooches, clasps, diadems, girdles, hair-pins, aigrettes, &c. The Mexicans, Peruvians, and the Oriental nations have delighted in boring their nose, cheek, and chin for hanging jewels thereon. The ladies of Bagdad, according to Tavernier, wore a collar of jewels round the face, as well as nose-jewels. The Arab women put in the cartilage of the nose a ring, so large as to encircle the mouth, and to prove no obstacle to the passing of food into it. The Indian courtesans bore their nostril and wear in it a ring set with precious stone. The women of Lars and Ormuz pierce the upper portion of their nose, the bone itself, and pass through the hole a hook that fastens a sheet of gold shaped to cover the nose, and enriched with Rubies, Emeralds and Turkoises. The princes and

princesses of the Mahomedan blood royal, use, as the badge of their position, two poniards at their belt. The daughter of the Duke of Alba, one of the maids of honor to the Queen of Spain, always carried a pistol fastened to her side, of finely polished steel and ready for execution.

The collar, chain, and necklace are of a highly classical origin and had been extensively used by the Medes, Babylonians, Egyptians, Hebrews, Greeks and Romans. Gold collars were given by the ancient Romans to their auxiliary troops and to strangers, as rewards for military prowess; silver ones, to the citizens. But subsequently, the metal used was in accordance with the nature of the position or deeds of the fortunate recipient. The golden collar in use among the Gauls and the Romans was an insignia of knighthood. Collars are even now used for the same purpose, the chains to which the different Orders are hung, being called the *collars* of the Order; for instance, the collar of the Holy Ghost, of St. Michael, &c. The chain was regarded in the East as a badge of honor, and an insignia of authority given by the king. Joseph was invested with this honor by Pharaoh, and Daniel by Belshazzar. In Persia, no man could wear a chain unless he was in office and unless it was bestowed by the king. In the reign of Muirheanhoin, the Irish gentlemen only wore a chain of gold round their neck, by command of the king. The corps of Edward the Confessor on being

opened in the reign of James II, was found to have under one of the shoulder-bones, among various other things, a gold chain, 24 inches in length. Noblemen were in the habit of wearing heavy gold chains, in the Middle Ages, and down to the 17th century. As items of feminine ornaments, the chain and the necklace were used even in the most remote ages. The wealthy Roman ladies used chains (of gold or silver) round their waists and throats; the poorer ones, of copper. Necklaces came into fashion, in France, in the time of Charles VIII, when he presented one of his Diamonds to his Mistress Agnes Sorrel. The Satin-stone necklace was profusely worn at the time of the Restoration. The Pearl necklace of the present Queen of Prussia and Empress of Germany is a thing of great interest, and will be more so, if preserved unbroken. On the first anniversary of her birth-day, after her marrige, she received the present of a magnificent Pearl from her royal husband; and since that time she continues receiving a similar Pearl on the same occasion. The Pearls so collected have enabled her at the present time to get a necklace formed that encircles her bosom and falls down to the waist. According to a custom coming down from time immemorial, the bride of the Emperor of France is presented by the City of Paris with the gift of precious stones. A necklace, consisting of splendid Diamonds, had been accordingly prepared for the Empress Eugènie, but

the people were greatly disappointed, when She expressed a wish that She preferred to the gift an educational institution for poor girls of the Fanbourg St. Antoine. This building called the Maison Eugènie-Napoleon, was formally opened on the 1st January 1857. The custom of wearing a cross, of gold or set with gems, can be traced back to the 16th century. The fashion was revived in the 18th century. Clasps were formerly used by the Military men, to fasten their mantle with, but the fashion was generally taken to in the 3rd and 4th centuries, when the use of the toga was discontinued. The Roman women wore gold chains, collars, necklaces, bracelets, ear-rings, rings, diadems, fillets, clasps, hair-pins and ankle-bands.

The Greeks, Romans and Jews used the girdle. In the Middle Ages, the bankrupts had to surrender their girdles in open court, as the signal for their insolvency, the belt in those days serving the same purpose as the pocket or purse does in the present time. In those days, a knight was considered a traitor, if he was publicly divested of his belt. There was once in Paris a duty, levied on the people every three years, known as the Queen's girdle, which was required for meeting the household expenses of Her Majesty. Caliph Motavakel instituted, in the Hejira year 235, the Christian's girdle, to be worn by all Christians throughout the East. The Diamond girdle of Dona Isabel II, Queen of Spain,

warded off the thrust of the dagger with which an assassin intended to stab her.

The crown was considered in the most ancient times more as a badge of divinity than of royalty. The first mention of it in the Bible is in the Book of Samuel, when the Amalekites brought Saul's crown to David. The first diadems, worn only to represent temporal power, were, perhaps, narrow fillets, tied round the temples. Crowns were next used as signals of victory, joy, sorrow, &c. In these cases, they were made of branches of trees and of flowers. In Rome, the Magistrates sat, on public occasions, crowned with diadems of olive or myrtle. P. Claudius Pulcher, the Roman Consul, introduced, according to Pliny, the custom of gilding the circlet of the crown. Finally, the gold crown came into use. Among the military crowns, the mural, civic and naval crowns were made of gold. The triumphal crowns, originally of laurel, were finally transformed to gold. Heleogabalus was the first to use Pearls in the fillet round his temple. About the 10th century, kings, dukes, earls, &c., wore a crown or golden circlet. The celebrated iron crown of Lombardy is, in fact, one of pure gold. Its narrow iron circlet is said to have been formed out of the nails with which Christ was crucified. This is put inside the crown. Theodelinda, upon her marriage with Agilulph, Duke of Turin, presented her husband with this crown, which is still worn by

all kings of Italy. It was kept near Milan, in the treasury of the monastery of Monza. The first crown worn by a Frankish king was the one sent to Clovis by the Emperor Anastatius, together with the diploma of Consul. This crown was made of gold and studded with precious stones. The crowns of the ancient Mexican kings were in the shape of a mitre of gold. Three specimens of the Roman art are still in existence, which deserve mention, not on account of their excellence in workmanship, but for their rarity and for the historical interest they possess.

(1) The eight crowns which some labourers digging a place near Toledo came across in 1858. They were set in gold and studded with gems, the value being computed at £2,000. They are now to be seen in the Musée de Cluny, Paris. Of these the most important is the crown of king Recceswinthus (653), a broad circle of fine gold, 8 inches in diameter, and set with 30 extraordinary Pearls, interspersed with as many fine Sapphires. There is a magnificent Latin cross, set with 8 Pearls as big as cherries, attached to it. The second crown, said to have belonged to his Queen, is set with Emerald, Sapphires, Opals, Pearls and Crystals, &c. The other six were coronets set with inferior stones.

(2) The crown of Charlemagne. Charlemagne was crowned Emperor of the West by Pope Leo on the 25th December, 800. His crown was, perhaps,

manufactured in Rome; and its workmanship bears evidence of the Byzantine style. It is octagonal in shape, formed by 8 plagues of gold with round tops, each alternate plague bearing the figure of a saint in enamel. Above all is a Greek cross set with large stones. When Charlemagne was canonized in 1166 by Frederic Barbarossa, his crown was taken out of the grave. It is now to be seen in the Imperial Library of Vienna.

(3) The crown of Hungary. It is a relic of the regular Byzantine art, and is formed by a broad flat band of fine gold, from which springs an arch supporting a cross. Four portraits in enamel are set in the springing of the arches which close the top of the crown. There is also a medallion of Christ attached to it. Queen Elizabeth of Hungary pledged this crown with the Emperor Frederic IV, and the deed by which it was executed, enumerated the number of stones it contained—53 Sapphires, 50 Rubies, one Emerald, and 320 Pearls. Its present whereabouts are unknown.

Ear-rings played an important part in the jewelry of the ancients. With the Hebrews, the name signified "roundness," and their use was confined to the women. The Illiad mentions Juno as adorned with pendants in the ear. The Athenians considered boring the ears of men a sign of nobility; the Hebrews and Phœnicians and Arabs, the symbol of slavery. With the Arabians the expression, "to have a ring in one's ear," means "becoming a slave." The

ancient ear-rings of Egyptians, as seen in the sculptures, were of a circular form. Persons of high rank sometimes used ear-rings shaped like asps, made of gold, and set with stones. Silver ear-rings have been found in Thebes. It is said that when Eve was banished from Paradise, she had, as a sign of slavery, her ears bored. Expensive Pearl-ear-rings were worn by the Roman ladies. Those of the Empress Poppæa were worth three million francs; those of Cæsar's wife, six millions. The Grecian children wore ear-rings on the right ear only. In India, this ornament is used by both the sexes. The title of the Emperor of Astracan is, among other things, "Possessor of the white Elephant and the two ear-rings." In South America, the Incas wore the ear-rings as badges of knighthood. Keys were at one time used as ear-ornaments in England, where also ear-rings were used even in the reign of Queen Elizabeth. Shakspeare had his ears bored and ornamented with them. The pictures of Henry II and III of France and their attendants show that they were extensively used in those periods. Sailors and other people of the lower class in the Continent are still in the habit of using ear-rings.

Speaking etymologically, the ornament worn on the arm is called a bracelet (Latin *brachiale)*, but it generally signifies any circlet worn on the wrists; that on the arm above the elbow, is known as the armlet. In the Eastern countries, the former is worn by women, the latter by men, and is there

considered as a token of royalty. Both are ornaments of the highest antiquity. The bracelet was worn by Judah, who was the head of a tribe; the kings of Persia presented it to all ambassadors from foreign courts. The Egyptian kings, as well as the Egyptian women, wore armlets. Bracelets were used in Greece much later than rings. Mention is made of them in several places in the Bible. Among the Romans, they were considered as marks of honor, and when made of brass or iron, as symbols of slavery. But they were on no account worn by unmarried females, not at least before they were betrothed. The Sabine warriors, according to Titus Livy, wore them on their left arms. In the Pompeii was found the body of a lady having two bracelets on one arm. In Pliny's time, the men were in the habit of using bracelets of gold. The Emperor Maximilian (the successor of Alexander Severus), who was 8 feet and 1 inch in height, used his wife's bracelet as a thumb-ring. The bracelets worn by the Roman women were sometimes shaped in the form of a serpent, or in that of a rope, or round braid, serpents' heads representing the two ends. They were also used by men as rewards for military prowess. The Gauls used heavy gold armlets and bracelets. Among British kings, the emblems of authority wore gold bands, worn on the neck, arms and knees. King Edgar was mentioned in the *Saxon Chronicle* (965) as the bestower of heroes, *i.e.*, the rewarder of valor. The Norwegians, Gauls,

Celts and Saxons also considered the ornaments as the reward of bravery. These were also used by the Normans and by the savages of Oceania. These were used in the 13th century to be offered to the deity. The ancient Mexican and Peruvian kings possessed a good number of them. The best specimens of armlets of the present day are to be met with in the regalia of the Persian kings. The celebrated *Koh-i-noor* was once used by Runjeet Sing in an armlet.

Of all the ornaments used, rings appear to be the oldest. They have, in some country or other, been meant to symbolize faith, friendship, command, rank, honor, slavery, &c., &c. The Bible makes mention of rings in several passages. When Pharaoh made over the government of Egypt to Joseph, he gave him his ring, taken off his finger, as a mark of the command he vested in him. Among the Hebrews, the finger-rings were primarily used as stamps of genuineness of letters and documents. So with the Babylonians. Being used for this purpose, they were called *tabaoth*, which signifies "to imprint and also to seal." They were usually worn on the little-finger of the right hand. From Babylon, the fashion was adopted by the Medes and Persians, and therefrom it was transmitted to the Greeks and Romans. The Greeks called this ornament by a name which denotes finger; the Romans, from the word *ungula, i.e.*, nails,—it being used by them,

primarily, on the first joint of the finger and near the nails. In the Egyptian gallery, in the British Museum, is to be seen a gold ring, among many others, with the figures of Serapis, Isis and Horus. All the mythological gods of the Hindus are described as wearing rings. The manner of wearing this ornament varies with each nation. The Hebrews put it on the right hand; the Greeks, on the fourth finger of the left hand; the Gauls and Britons, on the third finger of that hand; the Romans, on the left hand. The Asiatics, Peruvians and Mexicans wear it, not only on their fingers, but on their toes. Even some savage tribes in Asia, Africa and America put it on their nostrils, cheeks and chin. It is supposed that Tarquin the Elder first made the ring the insignia of knighthood and the reward of heroes. Then it was made of iron. Long after, the senators used the gold ring, which was never allowed to be worn, unless it was the gift of the State, and then only on public occasions, the iron one being used at home. The *Annulus Sponsalium* is a Hebrew institution, adopted by the Romans. At the conclusion of the betrothal feast, the bridegroom had to place, as a pledge, a ring on the fourth finger of his intended,—the fourth finger being preferred, from a supposition that a nerve of that finger had a direct communication with the heart. In the days of Pliny, this ring was made of iron, set with a loadstone, which signified the force of attraction which drew the bride out

of her own family towards another. The gold ring came into fashion a little more than a century later. In the Roman year 775, the right of wearing the ring was granted by law to those who, as well as their fathers and grandfathers, possessed landed property to the value of £3,360 sterling, and who had the privilege of sitting on the 14 rows of seats in the theatres. Claudius introduced the engraving of the effigy of the sovereign on the gold ring, the use of which was confined to certain persons. Vespasian put an end to all restrictions, and gave general permission to all the subjects to use rings with the image of their Emperor. The drawing out of rings from the finger meant a token of bargain. Temporary exchanges of rings were considered as vouchers of the fulfilment of engagements, obligatory on both parties. A ring was originally worn on the fore-finger; a second was then used in the fourth; a third one, on the third; and finally, on the thumb and all other fingers, except the middle one. The one placed on the little finger was the costliest, and never used for sealing purposes. Smaller rings were sometimes put on the second joint of the fingers. Sometimes three rings were placed on the little finger. The Greeks changed their rings weekly. Winter and summer rings were in use in the old days. Rings for the latter season were made of the Sardonyx, Carnelian, Rock-crystal and Hyacinth, on account of their light weight and supposed cooling properties.

Those for the former were formed of the heavier stones. Rings, weighing sometimes two ounces, were made use of by the ancient pugilists, wherewith to deal mortal blows on their enemies. Heliogabalus never used the same ring twice. Charmed rings were believed in and extensively worn by the Greeks, Romans and the Northern nations. Dr. Herklots, in a work called "The Customs of the Mussulmans of India," gives the following formula, for the making of a ring, wherby princes may become obedient to to our wishes:—"Should any one desire to make princes and grandees subject and obedient to his will, he must have a silver ring made with a small square tablet fixed upon it, upon which is to be engraved the number that the letters composing the *ism* represent, which in this case is 2·613. This number by itself, or added to that of its two demons, 286 and 112, and its genius, 1·811, amounting in all to 4·822, must be formed into a magic square, of the *solacee* or *robaee* kind, and engraved upon. When the ring is thus finished, he is for a week to place it before him, and daily, in the morning and evening, to repeat the *ism* five thousand times, and blow on it. When the whole is concluded, he is to wear the ring on the little finger of the right hand."

The seal ring has been in use from time immemorial. Alexander used to seal the letters he despatched to Europe with his own seal; those to Asia, with that of Darius. Cæsar had on his seal

ring the image of Venus; Pollio, that of Alexander; and Pompey, that of a frog. From the 4th century the ring has been considered as a symbol of clerical dignity. The episcopal ring should be made of gold, set with some rich stone, generally an Amethyst. Bishops were formerly buried with rings. They used the ring on the fore-finger of the right hand; now it has been removed to the fourth finger during the performance of the holy rites. But the bishops of the Greek Church wear no ring, this insignia being reserved for archbishops. In the Church of Rome, it is used by the bishops, archbishops and cardinals. The right was afterwards extended to abbots. The Pope has two seals. One, a large ring, is the special seal, and known as the *Annulus Piscatoris*, which means that it bears the effigy of St. Peter drawing his nets. It is used as well for the apostolic briefs as for private letters written by the Pope himself or with his sanction. The other has the head of St. Peter on the right, and that of St. Paul on the left, and a cross between the two. On the reverse, is the Pope's name, accompanied sometimes with his arms. Red wax is used for sealing briefs, and lead, for bulls. Each seal is broken up after the demise of the Pope, and a new one presented by the city of Rome to his successor. The ring betokens investiture of some one with royal powers. The coronation ring of the English kings is made of plain gold, with a large violet table Ruby, on which is engraved a plain

cross, or that of St. George. That of the Queen's is also made of gold, with a large Ruby, and surrounded with sixteen small brilliants. The Christian church has adopted the classic custom of using the *Annulus Sponsalium* on the occasion of betrothals. Among the Armenians, the betrothal ceremony of children (which takes place very early in the life of the couple), is performed by the mother of the bridegroom who presents the bride with a ring on behalf of her son. The gemmed ring is of French and recent origin. "It is composed of twin or double hoops, which, though each is twisted, fit so exactly one into the other, that, when united, they form but one circlet. Each hoop is usually surmounted by a hand raised somewhat above the circle, and, when the hoops are brought together, each hand clasps its fellow. One hoop was sometimes of gold, and the other of silver; they were then divided, one being worn by the lover, and the other by his mistress." The fashion of wearing mourning rings is an old one. Rings were, in days of yore, given away to the attendants on the day of marriage. The word *bagues*, rings, in French, in some cases, indicated, baggage, personal effects. The French expression *une bague au doigt*, "a ring on the finger," means a sinecure. With the Arabs, the phrase "to put on a ring" signifies "to get married." Thumb-rings were worn in England in Chaucer's time. In the reign of Elizabeth, aldermen wore a plain, broad

gold ring upon their thumbs. Orators and warriors of old have been known to make use of rings as receptacles for deadly poisons. Rings have, in all countries, been extensively used as souvenirs, passports, and tokens of recognition. They played an important part in the life of Queens Mary and Elizabeth. During Mary's reign, a criminal was saved from the very scaffold by means of the Queen's ring found with him. Elizabeth had sent to Mary a Diamond-ring as a pledge of her friendship and promise of assistance. But this stone sent back from the prison to the giver, as a reminder of former pledges, brought no good to the unfortunate Queen of Scots. A similar present to Essex was thrown by him from the tower to a boy, who was to have taken it back to the Queen through a lady friend. But this boy, instead of giving it to the right party, handed it over, by an unfortunate mistake, to her sister, who happened to be the wife of the Earl of Nottingham, the worst enemy of the condemned. The intentional appropriation of this souvenir by the wrong party tended only to cause irritation in the Queen's mind at what appeared to her the obstinacy and pride of Essex in not asking her pardon. The consequence was, she had to sign his death warrant. When the she-demon, the Countess of Nottingham, explained, on her death-bed, all the circumstances to the Queen, she is known to have shaken the dying woman violently and exclaimed—" God

may forgive you, I never will." The event told so much on her constitution, that the Queen died shortly after. Sacontola, after suffering a world of miseries and insults from her husband, was at last recognized by him, when he found out the ring, which he had presented her on the occasion of his marriage, and which she had so unfortunatly lost. Passages abound in Shakespeare as to the use of rings as tokens and as ornaments on which were devices, mottos, and what were then called *posies*. These posy-rings have now come back to use. Tavernier records that the Persian jewellers never made gold rings, as their religion forbids the use of any article of gold during prayers. In the reign of Henry III of France, three rings were worn on the left hand, —one on the second finger, one on the third and one on the fourth. The Turkish and Cingalese women wore rings as well on the fingers as on their toes. Many Eastern nations use them on their toes —some on account of their supposed medicinal virtues. The King of Burmah wears on each toe a ring set with precious stones. During the Directoire in France, the ladies revived the classical custom of walking in the gardens with unstockinged feet and sandals, thereby displaying their jewelled toes to great advantage. Gold rings, set with precious stones, were worn over their ankles by a certain class of women in Rome, who, on account of their affected independence of approved

fashions, were termed *Libertinæ*. Rings have been made ingenious receptacles of affectionate souvenirs, toys, hair, portraits and watches. An amusing instance is known of a ring containing a syringe, by which a lady threw out a jet of water against the face of a Russian ambassador. The chin, cheeks and nostrils have also lent themselves for the use of rings. Now-a-days, the use of rings on particular fingers serves as a matrimonial barometer, and indicates the state of the love-market. "If a gentleman wants a wife, he wears a ring on the first finger of the left hand; if he be engaged, he wears it on the second finger; if married, on the third; and on the fourth, if he never intends to be married. When a lady is not engaged, she wears a hoop or Diamond on her first finger; if engaged, on her second; if married, on her third; and on the fourth, if she intends to die a maïd. As no rules are given for widows, it is presumed that the ornamenting of the right hand and the little finger of the left is exclusively their prerogative."

Appendices.

The Properties of Precious Stones.

MINERALOGY is that science which makes us acquainted with the unorganized portions of the earth; while Zoology and Botany give us the knowledge of the organized parts, namely, animals and plants. By the term organized are meant those objects which consist of several different parts, all varying with one another in regard to their structure, position and functions, but so constituted that if you take away one, the body to which it belongs would be destroyed or at least rendered incomplete. For instance, if you take away the stomach or muscles from animals, or the root from plants, their existence would be well-nigh impossible. By unorganized substances are meant those things which, if broken asunder, will represent, in one bit, the very same properties as in another. Under this head come the Minerals. They are characterized by four distinct properties, *viz.*, external, optical, electrical and chemical. The first may be subdivided into six parts;—form, hardness, lustre, diaphaneity, color and weight.

Besides the regular or crystalline form, (which is to be found in a variety of shapes), some Minerals, which do not crystallize, take definite forms externally. The surface of some, for instance,

consists of portions of spheres of different dimensions; when these are small, the mass is called *botryoidal*, from the Greek word *botrus*, a cluster of grapes, which, when closely pressed together, it somewhat resembles. When the globular surfaces are of larger dimensions, it is then called *mamillated*, (Lat. *mamma*, the breast); as the chalcedony. The nodules of iron pyrites, which show a surface like that, but on a smaller scale, are known as *reniform*, (from Lat. *ren*, a kidney). Those substances which crystallize display their regular structure, when broken; but those which do not yield to cleavage, break into indeterminate bits—the forms of the fragments being determined by the texture of the Minerals. The best example of the *conchoidal* fracture is to be found in the breaking of a large flint pebble. In other substances, which are less hard and compact, the fracture will be even or earthy.

The term hardness, as applied to Minerals and precious stones, does not signify "difficulty of breakage," but the resistance they offer to the mechanical pressure of another;—their liability or non-liability to scratch. It is different from tenacity which signifies their power of resisting a blow. The Diamond—the hardest substance known—and next to it the Sapphire, are so brittle that the blow of a hammer can easily break them into pieces; but other stones, which are soft, and can therefore be easily cut or scratched, offer great resistance to

blow. The degree of tenacity depends upon the elasticity and structure of the stones. The following is the scale of hardness, devised by the German Mineralogist, Moh, who has, it will be seen, taken ten different substances as standards of the various degrees, under which all minerals should come—the last being the hardest body known.

1—Talc. 2—Rocksalt. 3—Calcspar. 4—Fluorspar. 5—Apatite. 6—Felspar. 7—Quartz. 8—Topaz. 9—Sapphire. 10—Diamond.

The degree of polish being regulated by the degree of hardness, Diamond is susceptible of receiving and retaining the best polish. It is this property in the stones that has preserved them from the ravages of time and has enabled us to come across jewels, handed down from generation to generation, even from the catacombs of Egypt and the ruins of Pompeii and Herculaneum.

The lustre which precious stones possess is known by a variety of names, classed by the Mineralogists under the following designations:—

Adamantine—Showing the brilliance of the Diamond.

Vitreous—Resembling the surface of glass.

Resinous—Shining as if rubbed with an oily substance.

Pearly—Showing the lustre of the Pearl as often observed on the bases of prismatic crystals.

Silky—Having a fibrous reflection similar to silk.

The names of the different degrees of brilliance are,—splendent,—the highest degree, (almost exclusively applied to Diamond), brilliant, shining, glistening or glimmering. There are some soft Minerals, which become lustrous when scratched by a sharp point.

Many stones are gifted with the power of transmitting light. The different degrees of Diaphaneity are classed as follows :—

Transparent—When objects can be distinctly seen through a stone.

Limpid—When it is colorless.

Semi-transparent.—When indistinct outlines of objects are seen through it.

Translucent—When light only is transmitted, but objects are not seen through.

Semi-translucent—When translucent at the edges.

Opaque—When no light is transmitted.

The opacity is sometimes the effect of intermixture with foreign substances, or of decomposition, loss of water, &c.

The color is, no doubt, one of the external properties of Minerals or precious stones, though it is the effect of chemical composition. Color is an important consideration in the identification and valuation of gems. In some Minerals, the color is essential to them, as in the Sulphurets, Oxides, &c.; in others, it is the result of intermixture of substances in species which are originally colorless; as in the marble or jasper, in which the various

shades of red and yellow are due to the presence of the oxide and pyrous-oxide of iron. In some gems the color becomes so intense, in its variety, as to be often called by another name, when seen in a mass. To describe the true color of a Mineral, we should therefore specify that hue to which it would turn when reduced to powder. Such intermixtures of coloring matter as are merely mechanical render a Mineral more or less opaque; as the varieties of chalcedony—red and yellow jasper are highly translucent, or sometimes semi-transparent, though they are colored by particles of oxide of iron which are themselves opaque. But such colors as are the effect of chemical combination never affect the transparency of gems; for instance, the violet tint of Amethyst, which is due to the minute particles of the oxide of Manganese, and Quartz; and the green of the Emerald, caused by the presence of oxide of chrome. The variety of the shades of color is attributed to the variable quantity of coloring matter in the Minerals; as blood-red, flesh-red, chestnut-brown, sky-blue, &c. Accidental colors produce streaks and clouded forms, such as are seen in Agates. Sometimes, they take the shape of leaves and moss, or veins, as in the Marble. There are other colors which are neither inherent in stones nor produced by combination; for instance, the sulphuret of antimony, which displays on its surface a brilliant tarnish in which the colors of the prism are

arranged in order. Prismatic colors are sometimes seen in the interior of transparent objects, and are caused by the presence of minute fissures containing particles of air. These can, however, be removed by a little pressure. The color of a stone often changes its commercial name. The red Sapphire is a Ruby; the yellow one, a Topaz; the green Chrysolite, a Peridot, &c., &c. Some gems exhibit two or three colors in the same specimen; this peculiarity, called *polychroism* (Gr. *polus*, many, and *chroa*, color), is observable in some stones, (the Tourmaline, for example,) placed between the eye and light. If the texture and composition of a stone be the same all through, it will exhibit but one color, —provided it is crystallized in the cubic system. The peculiar light displayed by some Minerals by friction or heating, is called *Phosphorescence.* The rubbing of two bits of quartz against each other will produce a greenish light. Some Minerals display a green, others, a pale violet light, when placed on a heated shovel. The variable lustre observed in the star-stones is said to proceed from an imperfection in their crystallization. Sun or gas-light shows these reflections to great advantage. Some stones transmit a different color when looked through or looked at, as the Opal and Tourmaline.

In order to pick out real gems from spurious ones or from other gems similiar to them in color and structure, an accurate knowledge of their

specific gravity is necessary. This knowledge was possessed by the ancients, and was carried into practice in India several centuries back. A simple way of ascertaining the specific gravity of any gem is given below :—

"The stone of which the specific gravity is to be obtained, is first weighed in the ordinary manner in the scales, and having noted the exact weight, it is then fixed by means of a piece of wire bent in the form of a hook, and a small piece of wax to one side of the scale, whilst in the other is placed a piece of wire and a piece of wax of the same weight, or their equivalent in weights. The scale, with the stone attached, is now allowed to fall in a cup of distilled or even filtered water, and weights are put in the opposite scale till the weight of the stone is counter-balanced, and the scales exactly even. It is evident that a less weight is required to counter-balance the stone submerged in water, compared with that when it was weighed in the air, as the water in some measure supports it. The weight in the water is then subtracted from the weight in air, and the weight in air divided by the difference, *viz* :—

Weight in air	...	...	17 carats.
Ditto water	...	...	12 „
			5÷17=3·5'."

In taking the specific gravity of a gem, care should be taken to see that it is thoroughly clean and separated from any foreign substance, such as dust, grease, &c. It should also be free from holes or pores; should be rubbed in water, (to remove the adherent air), before being put into it; and if porous, it must be allowed to absorb as much water as it is capable of, before being put in the scale. The hydrometer and other scientific instruments have now been devised, in order to enable one to arrive at very accurate results; but, for all ordinary purposes, the rule given above will be found sufficient.

There are other properties of *Minerals,* such as taste and smell, which might be included under the head of *external,* but these being beyond the province of a book on *Gems* are left out in the present treatise.

The power of refraction and of polarizing light, inherent in gems, comes under the heading, "*optical.*" By power of refraction are meant certain characteristics possessed by all transparent substances of altering the direction of a ray of light, dashing against their surfaces. Refraction is two-fold, single and double. It is a case of single refraction when, a ray of light falling obliquely on the surface of a transparent substance, it is bent or *refracted* from its original course and takes another direction. The power of double refraction is possessed by the transparent varieties of calcspar in such a high

degree, that these have obtained the name of *doubly refracting spar*. "If a line traced on paper be viewed through a fragment of this Mineral, *two lines* will appear; and on turning the calcspar round, as it lies on it, both images will move until they coincide; and on turning it still further, one will seem to pass over the other. This is because one portion of the light is refracted in the ordinary manner, as we see in glass and water; the other portion, called the *extraordinary* ray, is refracted in a different manner: and it is found that excepting those substances whose crystals belong to the cubic system, and such as do not crystallize, all Minerals have, in a greater or less degree, the same property." But in all substances, there is at least one line through which no double refraction is visible; this line is called the axis of the crystal, or the axis of double refraction. The knowledge of the double refractive power helps one considerably in specifying Minerals, which at first sight seem to be similar to each other, when, by cutting and polishing, or in case of our receiving irregular bits, we cannot form any idea of their external form. A bit of red Topaz will, for example, refract doubly; whereas one of Spinel Ruby, (the crystals being octahedral), will not. But the degree of doubly refractive power inherent in the calcspar being seldom met with in any other Mineral, it becomes a matter of great difficulty to ascertain it in any better way than with the polarized light.

For this purpose, "the substance to be examined should be interposed between the two reflecting plates, when so arranged that the original ray refuses to be reflected, in which case, should the body be doubly refracting, a position will be found in which a great portion of the previously intercepted light will be more or less transmitted." Light may be polarized in a variety of ways; such as, by reflection at a certain angle, from a polished surface; by transmission through plates of Tourmaline, Iceland spar, or other doubly refracting bodies.

Electricity is the property which some substances possess of attracting and repelling smaller bodies. This can be excited, either by friction, pressure or heat; or, as in some, by all these methods. Some Minerals are conductors, and others, non-conductors of electricity. "A Topaz, a Tourmaline and a number of other Minerals, when rubbed on a piece of woollen cloth, will, like a stick of sealing-wax or glass rod (so excited), attract small light bits of cotton or thin paper. But the metals and those ores which approach to a metallic state, being conductors of electricity, this result cannot be obtained unless they are previously isolated, by placing them on a support of glass or some other non-conducting substance. A very small piece of gilt paper attached by a silk thread to a bent glass rod, forms a simple apparatus which will exhibit the electricity a Mineral has thus acquired:

on approaching it to the gilt paper, it will immediately attract it." Electricity is either positive or negative; or, as it is sometimes called, vitreous or resinous. The amount of time for which some Minerals retain the electricty, helps one in a great measure to establish their identity. Many scientific instruments are in use, to determine the electrical properties of stones, but the simplest plan would be "to use an ordinary electrometer, and to communicate a known electricity to it, by touching it with a piece of rubbed sealing-wax, until, on approaching the wax slowly to the needle, it repels it. The needle has then acquired a negative electricity, and will be attracted by a positive electric crystal and repelled by a negative one. This experiment should, however, be tried on a dry day." As a rule, transparent crystals, with bright polished faces, acquire positive electricity; those that have a rough surface, or are not limpid, negative electricity. Amongst the crystals which become electric by pressure, to a very high degree, may be mentioned the Iceland Spar. Amongst those that are slightly so, are Topaz, Amethyst, and the varieties of Quartz. Pyro-electricity is the electricity which is produced in some substances by means of heat. The Indians were well acquainted with the existence of this property; so were the Greeks, as appears from the name that they gave to Amber, "electron," on account of its power of attracting small bodies by friction. The Tourmaline is called "Aschentrekker," in

the Dutch language, owing to its alternately attracting and repelling hot ashes, if placed amidst them. Those gems that acquire electricity by heat generally present opposite poles, *i.e.*, one end of the crystal becomes positively, and the other, negatively electric; as the Tourmaline, Topaz, &c. It is not the heat but the change of temperature it causes, that produces the electricity. "By increase of heat the positive pole becomes negative, and the negative pole positive. To examine the pyro-electric properties of a gem, it can be held during its heating or cooling against the needle of a sensitive electrometer, avoiding carefully any friction. The longer the crystal, the greater the quantity of electricity produced in proportion. In order to ascertain the length of time during which a stone retains its electricity, it must be left in contact with some metallic body. The Topaz continues to affect the needle after twenty-four hours."

All Minerals are either elementary (or simple) substances or compounds. The simple ones are those whose component parts, our present knowledge of chemistry has not enabled us to separate or dissolve; such as Diamond, which we now know to be nothing else but carbon in its purest state. The compounds are those whose elementary parts can be identified and separated, as the Emerald, Tourmaline, Peridot, &c., &c. Two methods are in use for the chemical examination of Minerals; the *moist* and the *dry*. In the former, they are dissolved in

water, or, when that is not found possible, in some acid; in the latter, they are subjected to heat by means of a blow-pipe. The ease or difficulty with which gems are fused, determines their chemical composition and coloring matter. There are many gems which are altogether infusible, or fusible with great difficulty, by means of fluxes, such as soda or borax, or salt of phosphorus. The Diamond is an example of the former: the Ruby, Sapphire and all the varieties of the Corundums,the Emerald Zircon, &c., are of the latter (by means of borax).

By the application of heat, some Minerals change color; some swell and decrepitate; some burn; globules are produced in some; an enamel, on others; dust, in some others; phosphorescence, in a great many. The blow-pipe used, should be either made of silver, (which does not corrode), or made of tinned iron, the cavity being square and placed at the bend. The latter is much cheaper. But in either case, the tip should be of platinum, and removable for cleaning purposes. Care should be taken not to interrupt the stream of air and steady flame. For this purpose, the air should be supplied from the mouth, as from a reservoir which should not be allowed to get exhausted, and not from the lungs which may constantly necessitate the act of respiration, so detrimental to the arrival at successful results. The part of the jet of flame to be used is an important point in the use of the blow-pipe. If the outside flame, or, as it is called, the *oxidising*

flame, be used, metallic substances get oxidised, as it does not entirely prevent the contact of the air ; if the inner flame, otherwise termed the *reducing flame*, which is of a bluish-red and intensely hot, then the Minerals, which now become partially or fully de-oxidized, get fused. For carrying on these experiments, a small quantity of the gem, reduced to powder, and held in a small platinum cup, is found to be sufficient. If a Mineral heated in a closed glass box, by flames directed against and beneath it, contains water, it will be volatalized, and condensed on the upper surface. If fluorine forms one of its component parts, the glass may be corroded by it. Some gems are affected by acids ; some are not. The Opal is affected by potash ; the Garnet, Turquoise, Chrysolite, &c., by acids. The Diamond and the Corundum varieties are not affected by any chemical substances ; those Minerals that effervesce on the application of acid should be known as containing carbonates ; those that do not, when dissolved in acid, generally turn into a gelatinous substance. To produce this result, heat and strong acids are necessary ; to produce the effervescence, the acid should be diluted with water, and in some cases, the assistance of heat is required.

MOSAIC.

THAT the art of Mosaic was known to and was in extensive use among the ancients, does not admit of the least doubt whatever. "Mosaic pavements," says Pliny, "have been driven from our floors and have migrated to our ceilings and are made of *glass*, a new invention this; for Agrippa in the baths he built in Rome used terra-cotta decorations painted in *encaustic* in the heated chambers, for the other parts employing stucco-work, whereas he would certainly have made his ceilings of glass had the invention existed in his time." The *lithostroton*, the first species of mosaic, was, as its Greek name signifies, composed of very small bits of marble "parvolis crustis." The floor of the Temple of Fortune at Præneste, built by Sulla, is the earliest specimen of mosaic in Italy. All the finest ancient mosaics were entirely made of cubes of natural marbles of various hues. The introduction of bits of glass for the brighter tints belongs to a subsequent period. Of this the best example is the Circencester pavements. But mosaics of the Lower Empire (of which the earliest existing specimen is the ceiling of Sta. Costanza) are made exclusively of cubes of colored glass roughly broken from the mass.

The Taj at Agra affords a striking example of the art as practised in India. The jewels which

originally formed the mosaic of that splendid specimen of Indian architecture have now been replaced by imitations.

The Egyptian glass-workers of antiquity produced mosaics so minutely that they could be set in rings and in pendants. The following simple but ingenious method was adopted: "A number of fine rods of coloured glass were arranged together in a bundle, so that their *ends* composed the pattern wished—a bird or a flower, exactly as now the makers of Tunbridge ware do with their slips of differently colored woods. This bundle was then enclosed in a coating of pot-metal, usually opaque blue glass; and the whole mass being fused sufficiently to run all the rods together into a compact body, was lastly drawn out to the diameter required. In this way all the rods were equally attenuated without altering their relative position, and the external coating, when the mass was cut across, became the ground of a miniature mosaic, apparently the production of inconceivable dexterity and niceness of touch. Each section of the whole necessarily presented the same pattern, without the slightest variation in its shades and outlines." The best specimen of this nature is to be seen in the British Museum and once belonged to the Duchess of Devonshire. It is a square tablet, one inch in width, with the figure of the kneeling winged goddess, Sate, upon a rich blue ground.

The author of the present work has two very splendid mosaic works in his possession, showing the degree of perfection which modern Italy has attained in the art. One is a large round table, in which are reproduced in mosaic the principal buildings in Rome, *viz.*, the Pantheon, the Piazza, St. Peter's Church, and other celebrated places. It is a gift to the author from His Majesty the King Humbert of Italy, whose liberality has excited the admiration of all who have seen this unique article. It is estimated in India at about 20,000 Rs. The other is a basilica of St. Peters, also presented to the author by His Holiness the Pope Leo XIII. Both the works have been pronounced by connoisseurs as marvels of mosaic workmanship.

ENAMELS.

ENAMELS are of the same composition as pastes, but there is a great deal of difference in the process of their application. "The vitreous mass is ground fine, and then, mixed with gum-water, is applied with a brush to the surface to be ornamented, upon which it is finally fixed by means of fusion. From the degree of heat necessary in the operation, the substratum must be either fine gold or pure copper, capable of resisting it, otherwise the slight compartments formed in the metal to contain the enamel would run, and the outlines of the pattern be deranged." In the preparation of enamels, the ancients used, as the ground-work of their compositions, powdered glass or flint, oxide of lead, and borax, mixed in various proportions, and colored by different metallic oxides. The invention is of Celtic origin, intended to replace the inlaid gem-work of the orientals, by a cheap and attainable imitation in the baser materials of glass and copper. The art had attained perfection in Britain when it was but little understood in Rome (during the reign of Severus), as the celebrated incense-burner, found (with other relics of Greek workmanship) in the tomb-vault of one of the Bartlow Hills, proves. Similar decorations of British origin have been

seen in the collections. These are done by what is called the *Champ-levé* process, *i.e.*, the designs are first cut out in the metal to a considerable depth, and then these beds are filled up with the fused enamel, and afterwards so well polished as to give it a smooth face. This process was also in use among the Gothic jewellers throughout the Middle Ages, till it was taken up by the Byzantines and applied to gold. This was called the *Cloisonnè* method; "each colour being contained in its distinct compartment of thin gold-plate set on edge upon and soldered down to a stouter basis, the thin lines of the gold serving for the outlines of the whole design, which is often a singularly complicated piece." The Byzantine method was adopted by the Persians, as is evidenced by the famous cup of Chosroes I, which is now in the Bibliothèque Impériale, Paris; also by the Anglo-Saxons. This method is still in vogue in Algiers. The third method and the one now in fashion came to use about the middle of the 15th century, "being merely an adaptation to copper of the Moresco invention of painting with enamel colours upon a ground of stanniferous glaze laid over earthenware, which the Italians of those times were carrying out with so much success in their majolica." In this method, "the vitreous glaze was merely laid on like water-colors upon the polished copper, with no longer any bed traced to direct it, the dexterous application of the fire alone preventing the several colours

from flowing, when fused, out of their proper positions." The French became the unquestionable masters of the art, not before the reign of Louis XIV; and, headed by the celebrated Petitot, produced miniatures on gold as excellent as the most beautiful paintings on ivory. The Chinese practise on this method on a gigantic scale. The large basins, exquisitely worked vases, and other things, useful or ornamental, that come from China, are marvellous specimens of the art, and possess this superiority over those manufactured in Europe, that they receive no injury by the action of boiling water.

PASTES.

THE word "paste" is derived from *Pastus*, (It. *Pasta)*, food, and has been applied by the Italians to the softened plastic stuff, when they revived the process of imitating precious stones. Pastes are imitations in glass of precious stones and gems, (engraved as camei or intagli), transparent and opaque. The following is a direction for making them :—

"A small iron case of the diameter required is filled with a mixture of fine tripoli and pipeclay moistened, upon which is made an impression from the gem to be copied. This matrix is then thoroughly dried, and a bit of glass of the proper colour laid flat upon it. If a stone of different strata has to be imitated, so many layers of different colored glass are piled upon each other. The whole is next placed within a furnace, and watched until the glass is just beginning to melt, when the softened mass is immediately pressed down upon the mould by means of an iron spatula, coated with French chalk in order to prevent adhesion. It is then removed from the furnace, and *annealed* or suffered to cool gradually at its mouth, when the glass, after being cleaned from the tripoli, will be found to have taken a wonderfully sharp impression of the stamp, but in reverse,

whether the prototype be in relievo or incavo. When a cameo is the model, all the undercutting must be stopped up with wax before taking the cast, otherwise it tears away the soft matrix when withdrawn; and on this account, camei in paste are never so satisfactory as intagli. If it be wished to imitate a gem full of internal flaws, like the Carbuncle or the Emerald, the effect is produced by omitting the annealing and throwing the paste, still hot, into cold water."

The fact of ancient pastes having a much rougher exterior than the modern ones, leads us to the conclusion that they were taken in a much coarser material—perhaps, in terra-cotta. They are also full of air-bubbles; are much harder than window-glass, and would scratch it readily; whereas all modern glass, if colored, is softer than the white kind. Then again, the antique pastes possess a charming iridescence covering its surface, which is produced by the oxidising of the glass from the action of the salty matters of the earth. They also have a porous bubbly texture, not only of the surface, but of the whole body; whereas the modern pastes, (when imitating transparent stones), look pure and same all through, as they are made of pot-metal, *i.e.*, glass stained of one color.

The practice of imitating stones by means of paste was in vogue in the most classical times. Heredotus speaks of the pendants that hung in the ears of the sacred crocodiles by a name, which,

translated into English, means "fused gems." Such pendants were frequently used in ear-rings and necklaces of the same period. In his description of precious stones, Pliny often dwells upon the difficulty of distinguishing them from their glassy imitations. He mentions the following kinds, as used in the preparation of drinking vessels and for other ornamental purposes:—"Glass resembling Obsidian is made for dishes (escaria vasa); also a sort entirely red and opaque, called *Hæmatinon*; an opaque white also, and imitations of the Agate, the Sapphire, the Lapis-Lazuli, and all other colours." Among the kinds produced in his time, he mentions the *Murrhinum*, or imitation of the costly murrhine stone, which formed the bowls in Agate with unornamented surfaces. Glass *Scyphi*, exactly imitating the clouds and shades of brown and white Agate, largely exist both whole and in fragments.

The glass-workers of the Lower Empire invented novelties in the art. Of this, the best specimen is now to be seen in the possession of Baron Lionel Rothschild. It is known to be a work of the 3rd or 4th century. The substance is of a pale Ruby colour by transmitted light, and of a pale opaque green by reflected light. Imitations of onyx-vases went by a special designation, "Calices Audaces," or "Impudent Ware," to express the boldness of their pretensions. Instances are known of finger-rings made entirely of glass. A curious example

of the ancient imitations is afforded by those disks, the size of ring-stones, the ground imitating Lapis-Lazuli, and inlaid with other pastes producing a pattern, in low relief. Two specimens of this variety have been seen,—a vine-leaf and a parrot—which, on account of their singularity, fetched £10 each. The glass disks found stuck in the plaster, (before it set) which closed up the Roman tombs, come properly within the scope of the subject. These are mostly the bottoms of cups, placed with the dead to contain the sacrament. Some of these were in the shape of medallions intended to be worn as pendants by the poorer class, who could not afford the gold ones. Within their substance, they contained rough designs cut out of a solid piece of gold leaf laid between two pieces of glass afterwards fused together and made into a compact body. The designs were generally the busts or full figures of Christ, or the Apostles, with suitable legends; sometimes, those of the reigning sovereigns. These medallions were put inside the tomb, with the object of marking the date, and of guarding the repose of the dead. Heraclius, who seems to have been a Spanish Goth, and who flourished in the 7th century, gives directions for making pastes. One of the best pieces of paste was found among other remains of Roman antiquity at Shefford, Bedfordshire, and is now to be seen in the Museum of the Cambridge Antiquarian Society. The best ancient intaglio pastes seen are one found

n ear Rome in 1850, the subject engraved upon it being the Town of Troy; and another, the bust of Abundantia, in imitative Lapis-Lazuli. As soon as the glyptic art revived in Italy, the former makers of counterfeit gems began to reproduce intagli in their own material. But the art of paste-making reached its perfection under the auspices of the Regent Orleans. The new system was soon taken up by all jewel-makers in Europe. Goethe visiting Rome in the last quarter of the century (1786-9), found paste-making a favorite occupation with the connoisseurs. Even up to this day, the Italians show great skill in the art. The account of modern paste would remain incomplete without the mention of Wedgwood's seals and camei. These are, however, made of porcelain, and are decidedly superior to paste in hardness, even to the extent of emitting fire if struck against steel. These are of two kinds, one imitating black Jasper, and the other, Lapis-Lazuli. Strass, called after the German chemist, its inventor, is the brilliant white paste, the material of Paste Diamonds. It reproduces the other gems when colored by different metallic oxides. Various recipes are given by Barbot as to its composition; but the Parisian chemists have hit upon a discovery which supersedes all previous directions. By a preparation of borax, (not yet patent to all), a paste, known as the "diamant de bore," is produced, which becomes as hard as Quartz, resists the action of the file and

when set in real gold is hardly distinguishable from genuine brillants even by the most experienced eye.

The Romans excelled in the imitation of all precious stones,—the Emerald and the Lapis-Lazuli, most particularly—but the ingenious workmen of modern paste have quite eclipsed their fame in the preparation of all other kinds, except, perhaps, in point of hardness. The following recipes are taken from Barbot's Traité des Pierres Précieuses' (strass) for the preparation of some of the stones :—

Strass.

Rock-crystal	220·07
Minium	342·17
Potass, purified ...	116·90
Borax	15·07
Arsenic	0·66

Emerald.

Strass	250·00
Copper, green oxide ...	2·51
Chrome, oxide ...	0·11

Beryl.

Strass.	187·50
Antimony, glass ...	1·32
Cobalt, oxide ...	0·082

Topaz.

Ceruse of clichy ...	50·0
Quartz pebbles calcined	50·0

Sapphire.

White strass ...	31·25
Cobalt oxide ...	0·11

Garnet, Siriam.

Strass	27·75
Antimony, glass ...	13·95
Purple of cassius ...	0·110
Manganese oxide ...	0·110

Selling Prices of Precious Stones—Past and Present.

Cellini calls the Ruby, Emerald, Diamond and the Sapphire, by the name "Precious Stones," and assigns the following price to the best specimens of each—

	Gold Scudi.
Ruby, of one carat	800
Emerald "	400
Diamond "	100
Sapphire "	10

The gold scudo was in intrinsic value 9 shillings, and in current, was about the same in Italy in 1560, when she was known to be the richest country in the world. In De Boot's time, the Ruby was estimated by the jewellers at half the price of a Diamond of the same size but not of the same weight; but if it exceeded 10 carats in weight, then, according to the rules he laid down for the latter stone. The value of the Balas was fixed at 10 ducats for the first carat, afterwards to be multiplied by the simple weight; that of the Spinel at half that of the Diamond. The price of Table-cut Diamond was put down for 30 ducats (15 £); the one-carat Sapphire, at 2 thalers (6 *s.*); for higher weights, as their square multiplied by one thaler. The Emerald was at this time so abundant, that De Boot considered one-fourth the price of Diamond even too high for it. Rose-cut Diamond of one carat was valued by Berquem at 100 francs; by Tavernier, about quarter of a century later, at 150. At this time no other cut than the Table and the Rose was spoken of. In 1777, Dutens valued the Brilliant Diamond of one carat at 8 louis d'or (each louis being equal to 18 *s.*, intrinsically); and after the 1st carat, as the

square of the weight multiplied by that figure. Small Emeralds, if fine, at one louis, a carat, taken together; of 1½ carats, at 5 louis; of 2, at 10; beyond which no definite rules could safely be given. It appears that in his time, the Sapphire was not much appreciated, as he assigns to a stone, 12 livres (9 *s.*), for the first carat, and over that as the square multiplied by this. One of 10 carats was valued at 50 louis; one of 20, at 200, and so on. In the beginning of the 18th century the value of Emerald fell so low that Caire fixed the first carat at about 24 francs. One of 20 carats was priced at 3,000 francs (120 £) only. The first carat of the Ruby was put down at 10 louis; of the Ruby of 2 carats, at 40; of 3, at 150; of 4, at 400. Now-a-days, a perfect Ruby exceeding a carat sells for a good deal more than a Diamond of the same weight. For several years previous to 1850, the value of Diamond remained, with slight variations, at the same standard as fixed by Jeffries and Dutens, *i.e.*, 8 £ for the first carat. Emeralds and Sapphires were both priced at 3 £ per carat, if fine; the value of the pale specimens of either being difficult to fix, in consequence of their never having a fixed market value. But since that period, the Diamond has doubled and the Sapphire quadrupled its value; and, as for the Emerald, it has become the most valuable of all, and if perfect, exceeds the value of the Diamond in the same ratio as that fixed by Cellini. The

Spinel and the Balas, more sought after by the Orientals than by the Europeans, have been considered to possess the same value as the Sapphire. De Boots gives the same value to the Pearl as to the Opal, *i. e.*, 3 thalers (9 *s.*) for the first carat, and then as the weight squared, up to 11 carats; but for higher weights, multiplying the square by 4 thalers. The present selling price in Paris, as given by Barbot, is 50 francs per carat, multiplied by the simple weight. The Turquois of the smallest size, sells for about 6 pence per dozen; whereas a good one, of half an inch in diameter, is fully worth 10 £. One, as large as a shilling, is mentioned by Emanuel as having sold for 400 £. Such gems as have gone out of fashion, (as for instance, the Amethyst, Jacinth, Chrysolite, &c.,) are purchased by jewellers at nominal, and sold by them at fancy price. The fine Persian Lapis-Lazuli now sells in the mass for 30 £ per pound. It is now drawn into slabs, for brooches and pendants, as in the classical days.

The Imperial State Crown of England.

THE following description of the British crown is taken from Professor Tennant's:—

"The Imperial State Crown of H. M. Queen Victoria was made in the year 1838, by Messrs. Rundell and Bridge, with jewels taken from old crowns and others furnished by command of Her

Majesty. It consists of Diamonds, Pearls, Rubies, Sapphires, and Emeralds set in silver and gold: it has a crimson velvet cap with ermine border, and is lined with white silk. Its gross weight is 39 oz. 5 dwts. Troy. The lower part of the band above the ermine border consists of a row of 129 Pearls; and the upper part of the band, of a row of 112 Pearls, between which, in front of the crown is a large Sapphire (partly drilled) purchased for the crown by H. M. King George IV. At the back is a Sapphire of smaller size, and six other Sapphires, three on each side, between which are eight Emeralds.

"Above and below the seven Sapphires are fourteen Diamonds, and around the eight Emeralds, 128 Diamonds. Between the Emeralds and the Sapphires are sixteen trefoil ornaments containing 160 Diamonds. Above the band are eight Sapphires surmounted by eight Diamonds, between which are eight festoons consisting of 148 Diamonds.

"In the front of the crown, and in the centre of a Diamond Maltese cross, is the famous Ruby said to have been given to Edward Prince of Wales, the Black Prince, by Don Pedro, King of Castile, after the battle of Najara, near Vittoria, A.D. 1367. This Ruby was worn in the helmet of Henry V., at the battle of Agincourt, A.D. 1415. It is pierced quite through, after the Eastern custom, the upper part of the piercing being filled up by a small Ruby. Around this Ruby to form the cross, are 75 Brilliant

Diamonds. Three other Maltese crosses, forming the two sides and back of the crown, have Emerald centres, and contain respectively 132, 124, and 130 Brilliant Diamonds.

"Between the four Maltese crosses are four ornaments in the form of French fleurs-de-lys, with four Rubies in their centres, and surrounded by Rose Diamonds, containing respectively 84,86,86,87 Rose Diamonds.

"From the Maltese crosses issue four Imperial arches, composed of oak-leaves and acorns: the leaves containing 728 Rose, Table, and Brilliant Diamonds: 32 Pearls forming the acorns, set in cups, containing 54 Rose Diamonds and one Table Diamond. The total number of Diamonds in the arches and acorns is 108 Brilliant, 116 Table, and 559 Rose Diamonds.

"From the upper part of the arches are suspended four large pendant pear-shaped Pearls with Rose-Diamond cups, containing 12 Rose Diamonds, and stems containing 24 very small Rose Diamonds. Above the arch stands the *Mound*, containing in the lower hemisphere 304 Brilliants, and in the upper 244 Brilliants: the zone and arc being composed of 33 Rose Diamonds. The cross on the summit has a Rose-cut Sapphire in the centre, surrounded by 4 large Brilliants and 108 smaller Brilliants."

Summary of jewels comprised in the Crown—

1 Large Ruby irregularly polished.
1 Large broad-spread Sapphire.

16	Sapphires.
11	Emeralds.
4	Rubies.
1363	Brilliant Diamonds.
1272	Rose Diamonds.
147	Table Diamonds.
4	Drop-shaped Pearls.
273	Pearls.

Wedding Rings.

From very early stages a peculiar charm appears to have been connected with the ring. Without beginning or end, it has long been regarded as an emblem of eternity, and also of the strength and perpetuity of affection. The fourth finger of the left hand has long been considered sacred, and hence has been consecrated to wear the wedding ring. The Greeks and Romans were so fully convinced of the intrinsic value attached to this finger, that it was called the medical or healing finger. Their various medicinal preparations were stirred with it in place of a spoon, it being supposed that should any noxious ingredient be included in the cup, warning of the fact would immediately be given by a palpitation of the heart. In some remote country places in England this superstition is still firmly believed in. The other fingers are thought to possess a certain power of evil, but a wound or sore stroked by the wedding finger is expected by them in a short time to disappear ; and

the wedding ring itself is by many supposed to have the same healing effect. The rings used by the Jews at their marriage ceremonies were sometimes very large in size, and elaborate in design. The Jewish law demanded too that they should be of a certain value, and to prove this to be the case, they were before the ceremony submitted to an examination. It was a rule also that the bridegroom should purchase the ring out of his own private resources and not obtain it either on credit or as a gift from a friend; and after the ring had been placed on the bride's finger, the marriage was considered then, as it is now, to be irrevocably binding. Among the fishermen on west coast of Ireland, the wedding ring is kept as an heir-loom in the family, and is considered the property of the eldest married daughter; consequently many of the wedding rings still worn by the fish-wives in that district are quite old, and of exceedingly ancient design, being manufactured as far back as the Elizabethan era. In the sixteenth century, both marriage and betrothal rings were made with a motto or posy inscribed inside, and to these Shakespeare, in two or three of his plays, refers.—*Cassell's Domestic Dictionary.*

Diamonds and Sham Diamonds.

PEARLS from the depths of the ocean and Diamonds from the bowels of the earth are constantly being threatened in their intrinsic value by artificial

competition; and natural Diamonds are now, it seems, exposed to the rivalry not only of some conglomerate of Diamond-dust—or of what passes for it—manufactured into the semblance of Brilliants, but also to that of genuine Diamonds, produced not by the ordinary agencies of nature, but by chemical and magnetic means at the will of man. A "Manufacturer of Diamonds" has written to the *Morning Post* saying that he can sell for less than a sovereign an artificially made Diamond equal in appearance to a real Diamond worth £300 and undistinguishable from it except by the most practised and skilful experts. But he denies the power of the chemist to produce Diamonds of sufficient size and at sufficiently low cost to have the effect of disturbing the market value of natural Diamonds; and Diamond merchants take the same view of the pretensions put forward by the Diamond manufacturer that he takes of the claims advanced by the Diamond chemists. Nothing, according to the Diamond merchants and the true amateurs of Diamonds, can equal the Diamond in hardness, in brillancy, and in play of prismatic colours except another Diamond; and to the artificially composed stone, as to the minute crystals of Diamond-like matter produced by the prolonged action of a galvanic battery upon a solution of pure carbon, the name of Diamond is refused. Neither ordinary tools nor ordinary heat can affect the true Diamond. If air be excluded,

it may be heated to a white heat without injury; and though it may be reduced to something like coke by means of an exceptionally powerful galvanic battery, yet so formidable is the apparatus required for effecting its solution that practically the Diamond may be looked upon as insoluble. Its combustibility was first demonstrated by the members of the Academy of Florence in 1694, by subjecting it to the solar rays concentrated in the large parabolic reflector made for the Cosmo de' Medici, when it burned with a blue, lambent flame.

The Diamond is often found in such alluvial deposits as are worked for gold. Diamonds were first discovered in Asia, and soon after their discovery were greatly prized in Hindostan,—as is sufficiently shown by the value attached to them in the tales of "The Thousand and One Nights." The Diamond mines of Golconda were for centuries the only ones known; but in 1728 Diamond mines were discovered in Brazil; and in 1868 what are called Diamond-fields were opened up in the country vaguely known as South Africa. The South African Diamond-fields owe their origin, or rather their recognition, to the picking up by a child of a large Diamond on the banks of the Orange River. In 1869 a Diamond which has since become known as the "Star of South Africa" was found by a Griqua shepherd, and several small stones were met with on the banks of the Vaal River in 1870. A year or two ago more than 4,000

persons were employed in connection with the South African Diamond-fields, chiefly in the valleys of the Orange and Vaal rivers and at their junction. The remarkable thing about the African Diamonds is the great number of large stones found among them. Their value, however, is diminished by the vast majority of them being tinted with yellow and other shades. Large yellowish stónes are now sold for about one-fourth the price they fetched eight or ten years ago; while the worth of small stones, even of good quality, has deteriorated by nearly one-half. The whole of the South African Diamond region, to the extent of about 17,000 square miles, was annexed in 1871 as a British colony, under the title of Griqualand. The Brazilian mines are now looked upon as nearly exhausted, and as a matter of fact are no longer worked, while the produce of the South African fields is constantly declining. This must have seemed to favour the new industry which has arisen in connection with the manufacture of Diamonds, and the various plans which are from time to time formed by the inventors of the type of Balthazar Claes, in Balzac's "Recherche de l'Absolu," for flooding the market by means of Diamonds chemically produced. Natural Diamonds, however, have lately turned up in the United States, especially in California, and they have also been discovered in various parts of Australia.

The finest Diamonds are clear and transparent as a drop of pure water. But besides these "brilliants of the first water" as they are called both technically and in ordinary conversation, there are coloured Diamonds of every sort and hue. A yellow shade is considered objectionable in a Diamond; so also is a cinnamon colour. Next to rose-coloured Diamonds green take rank in the market; next to green, blue; and next to blue, black. The value of a Diamond may, according to some writers on the subject, be ascertained by a regular formula, according to which the square of the weight in carats must be multiplied by a sum varying according to the condition and quality of the stone. If the Diamond is of good water and of fine shape, this sum may be put down at £2. If, however, the Diamond be perfect in quality and also perfectly cut, the sum to be taken as the basis of the calculation will be £6 or £8. Big Diamonds have a larger theoretical value than small ones; but as a matter of fact Diamonds of large size have often had to be cut up before they could be disposed of in the market. When in 1837 the Deccan booty, obtained by the army of Lord Hastings, was sold, a magnificent Diamond weighing 375½ grains, and of the purest water, brought at auction only £7,200. In the present day, finest Diamonds are held by Portuguese, Spanish, French, and English families in the order named; and the best market for them is in the United States. Among historical

Diamonds an important place must be assigned to the celebrated Pitt Diamond, of which the weight was 430 carats. But after being cut—a process which occupied two years—it was found to have been reduced to the weight of 36 carats, and it was then sold to the Regent of Orleans for £135,000. Its present value is said to be £200,000, though it might be difficult to find a purchaser for it at that price. The Pitt Diamond—or Regent Diamond as it was called after having passed into the hands of the Duke of Orleans—became one of the Crown Diamonds of France. It was destined to meet with strange adventures; for, after being placed by Napoleon on the hilt of the sword of State, it was captured by the Prussians at Waterloo. A Diamond of literally inestimable value, belonging to the King of Portugal, and of Brazilian origin, is said to be worth upwards of £5,000,000 sterling; but this value is clearly not its value in change. For the historical interest attached to it, no Diamond can be compared to Her Majesty's Koh-i-noor. Originally dug from the mines of Golconda, it passed to successive sovereigns of Central India, and in the early part of the fourteenth century, was added to the treasures of Delhi. It remained in the possession of the reigning family until the invasion, in the eighteenth century, of Nadir Shah, who, seeing it in the turban of the vanquished Mahommed, proposed to him an exchange of head-dresses, and, the polite offer being

perforce accepted, bore away with him the priceless jewel. After the assassination of Nadir Shah, the "Mountain of Light" passed through the hands of Ahmed Shah, of Cabul, to Shah Soojah, who gave it as the price of his liberty to Runjeet Singh, ruler of the Punjaub. On the annexation of the Punjaub in 1849 it was stipulated that the Koh-i-noor should be surrendered to the Queen of England, who received it from the East India Company in 1850. At the Great Exhibition of 1851 this famous Diamond was found inferior to its glass model, and it was necessary to surround it with gas-lights in order to bring out its colours. The Russians have a very good Diamond known as the Orloff. It is about the size of a pigeon's egg, and one time formed the eye of an idol in the Temple of Brahma at Pondicherry. Brahma was robbed of it by a French deserter, from whom it found its way to a Greek merchant established somewhere on the shores of the Mediterranean, who sold it to Count Orloff, at that time in command of the Russian Mediterranean squadron, for half a million roubles, an annuity of 20,000 roubles, and a patent of nobility.

The Diamond manufacturers and Diamond chemists of the present day do not aim at producing exceptionally large stones; and as historical curiosities, to which an enormous price has always been attached, we may be sure that neither the Orloff nor the Koh-i-noor will lose much of their

present value. Meanwhile the Diamond merchants console themselves, in presence of the menace brought against their trade, by reflecting that many years ago, under the direction of a French chemist, M. Dupretz, carbon, free from every trace of foreign substance, prepared from crystalline sugar-candy, was made to deposit microscopic crystals which had the hardness of Diamond powder and the general characteristics of Diamonds and that nothing came of M. Dupretz' process. As to whether the new system of manufacturing Diamonds will injure the legitimate business we have no means of judging; but Diamond manufacturers and Diamond merchants are agreed as to the inoffensive nature of the microscopic Diamonds produced by chemical agencies.—*Pall Mall Gazette, January* 30, 1880.

THE IMPERIAL STATE CROWN OF FRANCE.

The Weight and Value of the Diamonds of the French Crown, made in 1791.

NAMES.	Carats, total.	Value in Francs.
The Regent	136	12,000,000
Blue Diamond	67	3,000,000
Sancy	53	1,000,000
Golden Blies	51	300,000
The Crown	28	250,000
The Ebenda	26	150,000
Pear-formed	24	200,000
Mirror of Portugal	21	250,000
The Crown	20	65,000
The Ebenda	20	48,000
3, each one of about 18 Carats ...	55	180,000
3, " " 17 " ...	51	118,000
The Tenth Mazarin ...	16	50,000
3, each about 14 Carats ...	43	205,000
2, " 13½ " ...	27	95,000
4, " 11 " ...	46	50,000
4, " 10 " ...	41	94,000
6, " 9 " ...	56	130,000
35, " 7 " ...	249	472,000
17, " 5 " ...	90	164,000
21, " 4½ " ...	92	113,400
29, " 3½ " ...	98	92,500
88, " 2⅛ " ...	207	88,050
94, " 1⅓ " ...	149	60,800
13, " 1 " ...	13	2,160
37, " 3 Grains ...	27	5,027
433, " 2 " ...	229	39,737
679, " 1½ " ...	79	13,277
229, " ¼ " ...	16	2,560
1711, ...	2,030	19,238,511

Semi-brilliants.

NAMES.		Carats, total.	Value in Francs.
2, each piece about 7 Carats	...	14	14,000
1,	...	6	8,000
2, " " 4 "	...	8	10,000
4, " " $3\frac{1}{2}$ "	...	13	14,000
1,	...	2	1,200
10,	...	43	47,200

Rose Diamonds.

2, each piece about 21 Carats	...	42	50,000
1,	...	4	1,200
5, " " $3\frac{1}{2}$ "	...	17	14,400
1,	...	2	2,000
5, " " 2 "	...	11	4,900
2, " " $1\frac{5}{8}$ "	...	1	400
95, " " $\frac{1}{3}$ "	...	33	3,375
340, " " $\frac{1}{5}$ "	...	67	6,725
1,	...	50	8,100
452,	...	227	91,100

Semi-brilliants and Roses without statement of their weight.

		Francs.
4 Pieces, worth	...	40,000
10 " "	...	394,000
478 " "	...	12,000
473 " "	...	25,000
Set " "	...	1,064,000
2 " "	...	300,000
		1,835,000

Copy of a List of Gems in the French Regalia, taken by command of Napoleon, in 1810.

Statement of object.	Name of Stone.	No. of pieces.	Weight Carats.	Value Francs, Cents.	Total value Francs, Cents.
Crown	Brilliants..	2506	1872	11,686,504 85	14,702,788 85*
	Rose ...	146	...	219 0	
	Sapphire...	59	120	16,065 0	
Sword	Rose ...	1659	308	...	261,365 90
Another Sword ...	Brilliants ...	410	185	...	71,559 30
Sword	Do. ...	1576	330	...	241,874 78
Plume of feathers and bird	Do. ...	217	341	...	273,119 37
Epaulette... ...	Do. ...	127	102	...	191,834 06
Mantle Clasp ...	Do. ...	197	61	30,605 0	68,105 0
	Opal ...	1	...	37,500 0	
Shoe, Clasp and Garter	Brilliants ...	120	103	...	56,877 50
Hat Button ..	Do. ...	21	29	...	240,700 0
Rosettes on Hat and Shoe	Do. ...	27	83	...	89,100 0
Order of the Holy Ghost	Do. ...	443	194	...	325,956 25
Order of the Legion of Honor ...	Do. ...	393	82	34,525 95	44,678 75*
	Rose ...	20	...	40 0	
Cross of the Legion of Honor ...	Brilliants	305	43	10,080 0	
	Rose ...	15	...	30 9	
Ornaments of Rubies and Brilliants ...	Rubies ...	399	410	211,336 63	393,755 59
	Brilliants	6042	793	161,925 41	
	Rose ..	327	...	496 50	
Ornaments of Brilliants and Sapphires..	Brilliants	3837	558	129,051 0	283,816 09*
	Sapphires	67	768	153,865 0	
Ornaments of Turquoise and Brilliants ..	Brilliants	3302	434	87,920 63	130,820 63
	Turquoise	215	...	42,900 0	
Parure of Pearls ...	Pearls ...	101	5912	1,164,123 0	1,165,163 0*
	Rose ...	2320	...	640 0	
Collar	Brilliants ...	26	106	...	133,900 0
Ornaments ..	Do. ..	9175	1033	...	191,475 62
Comb	Do. ...	250	92	...	47,451 87
Girdle Buckle ...	Do. ...	480	49	...	8,352 50

* The reader will observe that the totals marked thus (*) are full of mistakes, probably on the part of the printer. Having no means of comparing the figures which we have copied above with any other, and of finding out whether the mistakes belong to the totals or to the particulars, we have thought it useless to cast up a grand total.

THE PEACOCK THRONE OF SHAH JEHAN.

THE *Tukht-táus*, or the Peacock Throne of Delhi, is one of the best specimens of the pomp and prodigality of the Mogul Emperor Shah Jehan. The name is derived from a peacock, with its tail spread (represented in its natural colors in Sapphires, Emeralds, Rubies, and other jewels), which formed the chief ornament of a dazzling mass of Diamonds and precious stones that were encrusted in the Imperial seat. Tavernier, who saw this wonderfully constructed throne, does not seem to disbelieve in the popular estimate of the article which is stated to have cost nearly six millions and a half sterling.

THE TAJ MAHAL.

THE *Taj Mahal* is a corruption of *Mumtaz Mahal*, the name of Shah Jehan's Queen, whose tomb it forms. It is situated at Agra in the North-Western Provinces of India, and is "a mausoleum of white marble decorated with mosaics, which, for the richness of the material, the chasteness of the design, and the effect, at once brilliant and solemn, is not surpassed by any other edifice, either in Europe or Asia." The building on the outside is of white marble with a high cupola and four minarets. A lofty hall, of a circular form, lies in the centre of the inside, under a dome, in the middle of which is situated the tomb, surrounded by an open screen of well-worked tracery composed of marbles and mosaics. The walls are also of white marble, their borders being decorated with flowers in mosaic. The materials used for the mosaic work are Lapis-Lazuli, Jasper, Heliotrope, a sort of golden stone (not well understood), with Chalcedony and other Agates, Carnelians, Jade, and similar other stones. "A single flower in the screen," says Mr. Voysey (*Asiatic Researches*, Vol. V,) "contains a hundred stones, each cut to the exact shape necessary, and highly polished." The mosaics are said to be the workmanship of Italians. "It is singular," remarks an eminent historian, "that artists of that nation should receive lessons of taste from the Indians."

VIEWS OF ARABIC AND PERSIAN WRITERS ON GEMS AND STONES.

THE FORMATION OF STONES.

Arabic, Huzur ; Persian, Sung ; Hindí, Puththur.

FINE pieces of earth are transformed into stones when they remain close and compact for a length of period, and take into their elementary watery substance, the elements of heat and dryness. Of the four elements that combine to produce stones,—*viz,* heat, cold, dryness and moisture—the predominance of one or more over the others gives rise to the difference in their color. For example, white is the color of those stones in which cold and moisture exist in large proportions ; where they do in small proportions, the stones become blackish. Where heat and dryness prevail, the stones get a red hue ; where they have less predominance, the resulting color is yellow. Where the proportion of heat is greater than that of moisture, the stones turn black and hard ; but where both these elements are in small proportions, the stones assume the color of the *Lájeburd.* Where the heat and moisture are in equal proportions, the stones take the color which is produced by the mixture of white and red ; where these two qualities are in unequal proportions, the stones differ in color and quality, *viz.,* where heat preponderates, the

stones become blacker and harder than those where it does not; and where moisture prevails, they become whiter and softer. The inequality of the elements in the composition of the stones in particular portions of them determines the color and quality of the parts so affected.

It is simply an error on the part of European writers on jewelry to assert that the use of stones externally or internally has no practical influence over the human body or mind.

THE DIAMOND.

Its Properties, Varieties, &c.

Arabic, Másh; Persian, A'lmásh; Hindustani, Hírá; and Sanskrit, Hiraka.

THE Diamond is a very hard and dry mineral, and is found in a variety of colors;—white, yellow, red, black, and greenish (called in Hindustani, *Tabliá).* The white specimens, full of flaws, are found in abundance; the red, yellow, black, greenish and the flawless *Khálish* ones (*i.e.*, those stones which do not show through them tinges of any other color but their own), are rare. The spotless *Khálish* stones of a white or any other color fetch the highest value in the market, if they are of a good large size. The birth-place of the Diamond lies principally in the Deccan, about *Kálákándár* (Golconda), *Jahná pánná* (Panna) and the Kokaf Mountains. The way to find out the exact locality of the Diamond in the Deccan is to dig up a hole in the ground and fill it up with water; then watch at sunrise the part which a sudden flash of the lightning may illumine at that time, and then to unearth the treasure which is sure to lie buried there.

The brilliance of the Diamond cannot be noticed in its primitive state, but it has to be brought out by the skill of the *Hukkák*, or the cutters and polishers of gems. The Diamond is also found in

the new island in the south known as Borazil (Brazil ?), but these specimens cannot approach the produce of the Golconda mines in clearness and hardness. The quality of the white Diamonds cannot be ascertained until they are cleaned by the *Hukkák* in the whetting instrument, by being first stuck to a piece of wood by means of shell-lac, and then rubbed over by the dust of the black variety. Like the *Talc*, and a species of yellow arsenic known as the *Bansi-patri Haritála*, the Diamond is full of joints, which are in some cases so imperceptible as to defy detection. In others they are visible to the human eye and can be opened out by those only who are acquainted with the nature of the thing. Those who assert that the Diamond can be cut by glass labor under a grievous error. Whenever it breaks, it always does so in triangular pieces. This stone obtains different names, according to its classifications. *Nawsadari* are those which resemble the carbonate of ammonia in color, and whose inside is clear as looking-glass. *Kabrasí* are those which have a silvery hue. Those that are white but have less of the intensity of color than that of the *Nawsadari*, go by the names of *Kaduní* and *Jáyoní*. Some people give the palm of excellence to the last variety. Such specimens as have the color of the iron in them are known as *Álmásh Hádidí*. The Diamond is incombustible, but it can be burnt by the Hindustani *Hakims* (medical practitioners), in combination with other

substances,—the powder so obtained being said to cure several kinds of diseases.

The Diamond is a dry stone and possesses the coolness of the 4th class. Some ascribe to it heating properties.

Marvellous and Medicinal properties.

If worn, the Diamond has the virtue of imparting health to the body and of dispelling fear. It assuages the sufferings of a tedious labor-pain and brings on safe and speedy delivery, if tied round the thighs of the woman about to be confined. It destroys all enemies, if worn in the arms ; and cures epilepsy, if worn in the arms, after being cut into a hexagonal shape. If, in combination with other ingredients, it is used as a dentifrice, it renders the teeth bright and hard. But it is better not to use it for such a purpose, as the presence of a single particle in the stomach may produce death. If kept close to the teeth, it causes their fall. It is a fatal poison. If by accident, some one takes a quantity of it, his life should not be considered safe, until he is made to vomit it out by means of drinking a quantity of fresh cow's milk, (without being boiled), or some heated clarified butter (obtained from cow's milk), or by any other means, such as by applying the fingers to the inside of the throat. The soup of some fatty flesh is then to be given to the patient to complete the recovery.

RUBY.

(a)—YÁCÚT.

Its Varieties, &c.

THE *Yácút* is one of the best of gems and a favorite of men. It is found in a variety of colours—red, yellow, *Kabud* (*i.e.*, blackish), green, white, and of the color of pestachio nuts. Of each of these colors, there are different degrees. Of all the specimens, that which goes by the name of *Rommani* (or, the color of the pomegranate), is considered to be the best; it is very hard, spotless and has reflecting powers like looking-glass. The largest and the properly cut ones fetch the highest value. Of red *Yácúts*, the following are some of the subdivisions: *Surkho humri*, or very red; *Surkho ordi* or rose-red; *Surkho Nárungi*, or of the color of the orange; *Surkho Jáfráni*, or of the color of the saffron; and *Surkho Nemui*, or of that of the ripe lemon. The following are some of the varieties of the *Kabud*; *Kabud Áshmán Guni*, or of the hue of the sky; *Kabud Koheli*, or of the color of *Surmá*, (a powder applied to the eyes); *Kabud Lájeburdi*, or of the color produced by the combination of blue and *Áshmáni*; and *Kabud Pestái*, or of the color of the pestachio nuts,—a rare specimen. That kind of *Yácút*, which is hard, clear, and has its color (whatever

it may be) evenly spread, without showing the faintest tinge of any other, commands the admiration of all jewel-mongers. The *Yácút* is next to the Diamond in hardness. The following is the order in the scale of hardness among the varieties: *Kabud*, red and *Pestái* ones, and the white one. Of the red specimens: *Surkho Humri, Surkho Ordi, Surkho Nárungi, Surkho Jáfráni* and *Surkho Lemui.* Of the *Kabud* ones: *Kabud Áshmáni, Kabud Koheli*, and *Kabud Lájeburdi.* The perfectly red specimens are called in Hindi, *Mánik* or *Padam*, and in English, Ruby. The yellow ones are known in Arabic as *Bosrák*, in Hindi, *Pokráj*, and in English, *Tuobus* (Topas ?). The blue ones are designated in Persian as *Nilum*, in Hindi, *Nilmund*, and in English, *Safiár* (Sapphire ?). The *Yácút* is found in the mines of sulphur and mercury. It is known that this stone is met with at Pegu, but the place about the mines is perfectly uninhabitable, as the earth thereof is black and hard, and frequently emits a sulphurous smell; is surrounded by large trees, and is dry and rent in parts; and, lastly, is the scene of a good deal of storm and thunder in the rainy season. The *Fakirs* (wandering mendicants) and the poor, who with difficulty collect stones from these hardly accessible mines, have, according to the laws of the country, to sell them to the king. If a private party buys them surreptitiously, and the fact becomes known, the whole of his estate becomes escheated to the

Government. It is said that a certain king had once attempted to proceed to the mines with a grand procession to get hold of good stones, but he could obtain nothing better than some small specimens found upon digging the earth on the surface. He had ultimately to desist, as the unbearable smell of sulphur threatened the destruction of nearly the whole party. From that period it was ordered that no one was to dig the earth deep for search of the gem. The *Yácút* is also found in *Borazil* (Brazil?), in the new Island discovered in the South (Australia?), and in the Chhayanát (?) Island. But the best specimens are those that come from Pegu. The Brazilian *Yácút* is large and clear, but it lacks the hardness of the Pegu specimens. No other variety than the red one is proof against heat. According to some, the red stones attain increased lustre by being subjected to heat. Some, again, assert, that the white *Yácút* which shows through it a tinge of reddishness, may be made red, by being put in an earthen pot to heat. But practice does not appear to bear out the truth of this statement. In fact, smoke, perspiration, oil and bad smell all serve to affect the color of the *Yácút*. The *Yácút* is not affected by heat or cold. It has the dryness of the 2nd class. The yellow varieties have the dryness and coolness of the 2nd class. The *Kabud* ones have the warmth of the 1st class, and the dryness of the 2nd. The white specimens remain

the same either by heat or cold, and have the dryness of the 1st and 2nd class.

Marvellous and Medicinal virtues.

The wearer of the *Yácút* obtains satisfaction of mind and strength of the brains. A *durm* dose of it, taken internally, cures epilepsy, insanity, cholera, and the spitting of blood; causes free circulation of blood throughout the system, and prevents the devil (Satan) causing uneasiness of mind. It cures all kinds of poisonings from snake-bite, or from administration of poison by enemies. It frees the atmosphere from the pollution engendered by cholera. It purifies the blood, and brings back to its normal state the fatally quick action of the pulse. It invigorates the power of the soul. The wearer of the *Yácút* in the form of a finger-ring obtains from the deity all the desires of his heart and becomes proof against thunder-stroke and cholera. Worn over the eyes or applied to them as a *surmá*, it cures all complaints of the vision; over the mouth, it takes away the bad smell of it, allays thirst and gives constant satisfaction to the mind. It brings honor to the wearer. The dose for internal use is from one *kirát* (karat? *i. e.*, four barley-corns) to one *dáng* (16 barley-corns).

For a detailed account of burning the *Yácút* to a fine powder, *vide* the work called *Kerábádin Kabir.*

(b)—LAL.

Arabic, Lá-ál ; Hindi, Lál.

LAL is a kind of precious stone of which no mention has been made in the ancient writings. It has been distinctly stated by the authors of *Mundfá-ul-áházár* and *Nabábosháná-á,* that about 3,000 years ago, this stone was first found inside the mountains of Badakshan rent atwain by an earthquake. It is a variety of the *Yácút* (though it is less hard), and possesses the same color as that stone, *viz.*, red. In some specimens it is reddish. It resembles the red hue of the *Irgu-áni* flower. The mines of this stone lie in Badakshan in the Turan countries (Independent Tartary), and also in the southern kingdoms (?). The specimens found in the former place are better and harder. Those that are seen in the latter countries are softer and a shade blacker. It is recorded in the Arabic work entitled "*Ázá-ábul beldán,*" that the sea-cows get the Lál stones from the Kokaf mountains, and put them on the ground when they come agrazing towards the Sarandip (Ceylon). The stone-gatherers, who remain concealed all about, then come out in stealthy steps, carefully throw lumps of clay over the stones left, and then retire. When, after grazing, these animals go back to the sea, disappointed at not finding the stones, and fretting and fuming with rage, those people come back and take away the precious

stones. The Lál possesses heat and cold in equal proportions, and belongs to the 2nd class of dryness.

Medicinal Properties.

The wearing of the Lál gives contentment, prevents the spitting of blood, cures piles, and all diseases caused by the increase of phlegm. Applied to the eyes as a *Surmá,* the stone adds to their lustre. The dose for internal use is from one *Kirát* or 4 barley-corns, to one *dáng* or 16 barley-corns. According to some, it is from 4 to 8 barley-corns.

CAT'S-EYE.

Its Varieties, &c.

Persian, Juzá.

THIS stone is found in the mines of *Ákik*, in Emen, Ha-osh, Kambayet, and Guzerat. It has joints in some of the specimens, as in *Talc*, and has the shape of human eyes. It is found to be of many colors :—white, red, yellow, and black. In order to make it more brilliant, it has to be cut first, and then, like the *Ákik*, placed in an earthen vessel and put to heat. *Bábágurí* is the name given by the Persians to such stones as are circular in shape and have their outside color different to that of the inside ; *Solemání*, to such as are red or black ; and *Áyenelhur* (or *Lahasaniá*, in Hindí), to such as are green, or yellow, clear, and have reflecting powers like those of the looking-glass. The last variety is met with in the mines of *Yácút*. It is either hard or soft ; that which has two "lines" in it fetches better value than others. It has the dryness and coolness of the 2nd class.

Marvellous and Medicinal Properties.

THE Cat's-eye infuses hilarity into the mind; cures pallor; brings on safe delivery, in cases of protracted labor, if tied in the hair of the suffering woman; causes infants suffering from hooping-cough, &c., to bring up phlegm, &c., when applied to their throat; and protects them from witchery and evil-spirits. It cures lachryma, if applied as a powder to the eyes, and keeps the teeth clean if rubbed over them as a dentifrice. Its powder (obtained by burning) is said to heal sores, if applied to them, and causes new flesh to appear in the place of putrid matter. Its use is a safe-guard against unpleasant dreams.

PEARL.

Arabic, Lulu ; Per., Marowarit ; Turk., Ainchin or Anchu ; Hindi, Muktá or Moti. The larger varieties are called in Arabic " Dur." That which is the only content of an oyster and is very large, is known in Arabic as " Dur-re-mucknun" or " Dur-re-etim."

PEARLS are born of oysters and are either large or small in size. The latter are sometimes smaller than pistachio nuts; the former have sometimes been found to be as big as the eggs of sparrows (*Chataka*), and to weigh 13½ mashas. But these are very rare. The white specimens are the best; they are lustrous, clear, and perfectly round. The following varieties are recognized: 1st, the *Bahrani* or those which are found about *Bahran* (Bahrain ?) ; 2nd, the *Hormozi* or those that are produced in *Hormoze* (Ormuz ?) ; 3rd, the *Ammani*, or those that come from the country of Amman(?) ; 4th, the *Surái Sukul*, or those that in appearance resemble the *Surái*,—the long-necked drinking pitchers used by the Mahomedans. The clean specimens are good, but they are inferior to the round ones. The worst varieties are those which are either yellow or black, and have no lustre about them. Pearls are to be found in the New Island in the South (Australia ?), Borazil (Brazil ?), Chhayalán (?) and other islands in that

direction; in Moorshedabad, in the big pond known as the *Motijheel;* in Sivagunj in Jahangir Nuggur(?); and in some of the rivers in Sylhet. These are all small, yellowish and dirty. The few large ones observed are like peas in size, reddish in color, and do not exceed 4 rutties in weight individually. Those that have been described above as found in Bengal are not real Pearls, but are some sort of water congealed. The Pearl-producing oysters are invariably found in deep waters and are covered with black fibres like the roots of trees. These are always associated with large pieces of stones. When they feel hungry, they open the sides and eat up all the small fishes, insects, and moss that come in the way. With the increase of the size of some Pearls, the oysters begin to grow larger and the fibres surrounding them get stronger. Such Pearls turn out very clear and large. Pearls are born in the central part of the oyster. As delay in taking out Pearls results in their assimilation with the oysters, all large oysters should at once be ripped open when found. It is said that when drizzles of rain (intended for the formation of Pearls), enter into the opened oysters and remain subsequently closed inside for a length of time in the depth of ocean, they become converted into Pearls. There appears to be no foundation for this statement. The real art of creating Pearls has been faithfully described in the work called "*Kerábádin Kabir.*"

In coldness and dryness, the Pearl belongs to the 2nd class.

Marvellous and Medicinal Properties.

THE use of Pearls conduces to contentment of mind and to strength of body and soul. The burnt powder of this gem, if taken in with water, as *Sherbet*, cures vomitting blood of all kinds. It prevents evil spirits working mischief in the minds of men, takes off bad smell from the mouth, cures lunacy of all descriptions, and all mental diseases, piles, jaundice, all diseases of the heart, intestines, and stomach, stricture and excessive menstruation. Burnt Pearl mixed with water and taken into the nostrils as a smelling powder, takes away head-sickness. The burnt powder used as a *Surmá*, cures conjunctivities, cataract, lachryma, the swelling of the eyes, the painful sensation such as is caused by the entry of sand into them, and ulcers. It gives them increased lustre. Used as a dentifrice, it strengthens the gums and cleans the teeth. Rubbed over the body with other medicines, it cures leprosy and the white skin disease known in Arabic as *Bahac*, in Hindi as *Chhip*, and in Bengali as *Chhuli*. It cures all skin diseases. It stops bleeding from cuts and ultimately heals them up. Whether taken internally or externally, it is a sure antidote to

poison. It drives away all imaginary fears, and removes all bodily pain. To prevent its tendency to affect the brains, &c., it should always be used with the burnt powder of *Basud* and, in its absence, with that of the white mother-o'-pearl. The dose of the Pearl powder should not exceed *nim meskhal*, or 2¼ mashas.

The Pearl loses its color by contact with grease, dirt, bad smell and smoke. To wash it clean, a quantity of rice mixed with water should be put in an earthen vessel over the fire, and be taken out of it when the water is a little tepid; then rub the Pearls with the water for some time till they become clean. Very warm water may spoil the gems. According to some, rubbing Pearls with well-ground rice makes them quite clean. Some say that Pearls can be very well cleaned if fowls or pigeons be made to swallow them up, and the gems got out, a short while after, by ripping open their stomach. The heat in the stomach serves to clean them properly. It is said that Pearls lose their brilliancy to some extent in the morning and evening. *Kerábádin Kabir* contains full instructions as to how Pearls can be burnt, assimilated, and made into pills, powders, oils and *majooms*. The following is one of the processes by which burnt Pearls can be assimilated with each other: Strain the burnt powder well. Put this into a bottle with some lime-juice, and cork it up. Fill up half of an earthen vessel (*Handi*) with vinegar, and hang

the bottle over it by means of strings from outside, so that it does not touch the liquid. Cover the vessel up with an earthen dish, and keep it under a heap of cow-dung for 14 days. Then take it up, and after opening it, you will find that the powder had, after having been converted into water, become one congealed lump. According to some authorities, it is not necessary to pour vinegar into the vessel; the result desired might be obtained by attending to the other conditions of the process.

CORAL.

Its Varieties, &c., &c.

Arabic and Persian, Murján ; Hindi, Mugá.

THIS stone bears a resemblance to the branch of a tree, and is found to be of three colors, —red, black, or white. It is to be met with in Emen, imbedded in the earth under the sea. The tree is about a yard in height and has a number of branches attached to it, but these never bear any leaves, flowers or fruits. By the help of water and air, and nourished by the watery substance attracted towards it by the sun and the stars, it takes its birth among the surrounding stones, its size and magnitude depending on the intensity of the planetary attractions. It is also found in the seas in Tulas and Andálás. The following is the mode of taking it out of deep water :—A long piece of rope, with iron and lead tied to its end, is dropped in a certain place over which a boat is continued to be turned round and round, till the rope gets entangled with the tree, and brings it on the surface of the sea. Where the water is not very deep, divers are engaged to break the tree, tie it with rope and take it up. The cutters have then to cut it into the shape of stones. The first class *Mugá* should be large, red, clear and free from knots and holes. The next class should have the same qualities, except in color, which

should be white. The black ones come under the category of the last class. The *Murján* has the dryness and coolness of the 2nd, and according to certain authorities, of the 1st class. The black varieties belong to the third class.

Marvellous and Medicinal Properties.

A DOSE of *Nim-Durm* or $6\frac{3}{4}$ mashas of this stone is considered to be a good astringent, and a remedy for all sorts of bleedings. A *Durm* or $13\frac{1}{2}$ mashas is an antidote to all cases of poisoning. Worn over the belly, it cures all stomach-complaints; over the throat of infants, it stops their cries and protects them from fear and sudden starts while asleep. The *Murján* has the same attributes, when worn, as the stone known as the *Basud*.

A detailed description of the process of burning and powdering the *Murján* is to be found in the work known as *Kerábádin Kabir*.

THE EMERALD.

Arabic and Persian, Zumárrúd; Hindustani, Pánná.

Its Properties, Varieties, &c.

THE Emerald has its birth in gold and is always found imbedded in the gold mines. Originally, it was gold, pure and simple, its dryness and hardness having gradually converted it into a stone. For this reason, it is said that its color is green. It remains in the gold mine for 21 years continually, before it becomes hard as a stone. On account of their being found in the same mines, the Emerald and the *Zuburzud* have been pronounced by some to be one and the same stone, but, in reality, they are formed of different materials, and consequently bear separate names. The Emerald is capable of being cut, if rubbed against a file. Those Emeralds that have the color of the gold are known as *Záhábí.* Some assert that the place where this variety is kept is never infested with flies; but this statement seems to have no foundation on fact. The *Záhábí* is thought to be the best species of the Emerald. There is another kind called the *Sayidi,* which comes from *Sayid Miser* (Egypt?), and which, when looked upon, shows the reflection of a man with his eyes shut. The variety known as the new Emerald is called *Ra-e-háni,* after the *Ra-e-hán* flower, the green color of which it resembles. *Fustafi* is the

designation of the specimens which have the color of green mixed with black—*Fustafi* being the Arabic for pistachio nuts. This is called the old Emerald. *Sulkí* is the name given in Arabic to those stones which partake of the color of the Persian curry, *Chekundur*. Those that have the color of the pepper are called in Arabic *Junjári*, and in Persian, *Jungárí*. *Kerásí* is the Arabic term for those which are like the *Kerás* vegetable in color. Those that bear the color produced by the mixture of white and green, go, in both the Persian and Arabic languages, by the name of *Sábuní*. But that variety is considered to be the best which is hard, clear, green-colored, and, unlike the *Talc*, free from joints and fissures. The Emerald has the coolness and dryness of the 2nd class.

Marvellous and Medicinal Properties.

WHETHER worn or taken as a medicine, the Emerald bestows contentment of mind, quickens the action of the pulse, gives nourishment to the soul, heart, brains, and stomach; cures epilepsy, removes all bodily and mental pains, stops the vomitting and purging of blood, is an antidote to poison and to bites of wasps, bees, scorpions, &c.; allays unhealthy thirst, and is a sovereign remedy for jaundice, liver-complaints, stricture, gravels, and leprosy. If administered in quantities corresponding with

the weight of 8 wheat-corns, to a patient suffering from the effects of poison or from the bite of poisonous insects, it neutralizes its deadly action —provided it is taken before the poison spreads all over the body. It stops the flow of a fluid substance from the eyes, (caused by weakness of the optical nerves), if it be applied to that part, in the shape of *Surmá* or powder; and brings out all the impurities of the eyes if it is kept constantly fixed before them. Its power of preventing epilepsy having been thoroughly believed in, kings and emperors were in the habit of putting this stone round the neck of their babies as soon as they were born. If it be set in a gold-ring and put on a finger, it would cure cholera. The ashes of burnt Emerald would heal up all ulcers if they are rubbed over the parts affected. If, at the time when Sol enters Libra (combined with air?), one *Meskal*, that is, 4½ mashas of Emerald, be set into a gold or silver ring of the same weight, and worn on the finger, the wearer would possess the power of striking terror into the hearts of all who would look at him. He would also attain his cherished objects and would detect the presence of poison, (that may have been secretly mixed with his food), by the fact of the stone perspiring immediately on its coming in contact with the edibles. The possessor of an Emerald would never become poor. If a serpent looks at this stone, it is sure to become blind, or, according to some, its

eyes would constantly discharge a peculiar rheum. But those who have practically put the above assertions to the test have come to the conclusion that neither the serpent becomes blind by gazing steadfastly at an Emerald, nor the possession of this stone secures wealth for ever. Many persons, on the other hand, who had in times of prosperity purchased Emeralds at a heavy cost, have been known to dispose of them at a nominal price, when fortune frowned at them. The dose of the Emerald, as an antidote to poison, is one *dang* or the weight of 16 barley-corns; the *Zuburzud* of the same weight may, in the absence of the Emerald, be used for the purpose. To prevent vomitting blood, the dose of the Emerald should be one *Kirat* (Carat), or the weight of four barley-corns. The stone called *Murján* may be ground into powder and given in cases of purging of blood, when the Emerald is not at hand.

ZUBURZUD.

Its Varieties and Properties.

IT has been said by *Hákim* Aristatalis (Aristotle?) that the *Zumárrúd* and the *Zuburzud* are found imbedded in one mine. The *Zuburzud*, which is born at the time of the combination of the sun, moon, and the star *Zohul*, is divided into three classes:—1st, the *Misry*, or those that are found in Meser (Egypt),—green, or reddish, and clear; 2nd, the *Kabrasi*, located in the *Kabras* regions,—a mixture of yellow and green; and 3rd, the inferior variety known as *Hindi*, on account of its being found in Hindustan,—a combination of yellow and red.

This stone has the dryness and coolness of the 3rd (and according to *Hákim* Altáki, of the 4th) class.

Medicinal and Marvellous Virtues.

THIS stone has all the qualities of the *Zumárrúd*. It keeps the teeth clean, when used as a dentifrice, and the body in sound health; prevents the spitting of blood, and the stoppage or the discharge of an unusually small quantity of urine; cures gravels; increases the lustre of the eye when applied to it as a *Surmá*; and is a remedy for leprosy, when its burnt powder is rubbed over the part affected. The dose for internal use is half a *durm*. When worn, the

stone cures epilepsy, and helps a suffering woman to a speedy delivery, when tied round her thighs.

If one can cut this stone into the shape of a boat, when the moon enters the Pisces, and use it as a ring on the little-finger of the left hand, he can secure freedom from all diseases and calamities. This ring is also good for assuaging the pains of delivery, when worn by the laboring woman. If this stone be cut into the figure of a fish at the period of the moon's entering the Cancer, and be fixed near the fishing hook, by means of lead, it will enable the fisher to land a good number of fishes. It is asserted by the medical authorities that wine taken in a cup of this stone does not intoxicate the drinker.

THE TURQUOISE.

Arabic, Ferozuj; Persian, Ferozá.

Its Properties, Varieties, &c.

THE Turquoise has the color of the "cerulean vault." It is to be found in Nishapore, Khozund, Kerman, Ázro-i-ján, in the mountains that surround Shiraz, and in the Vinut provinces. The largest, clearest and consequently the best stones are met with at Nishapore. The test of the purity of its color is that it should look bright by day and pale by night. The Turquoise is divided into 8 classes, *viz.*, *Fatahí*, *Azharí*, *Solemání*, *Durluí*, *Áshmángání*, *Abdul Hámedí*, *Ándleshí*, and *Gunjánió*. The first five varieties have the *Kháki* or earthy color; the rest are found in the Mountains of Vinut, and are considered to be inferior in quality. The Turquoise can be manufactured, by mixing five parts of fresh sulphur and one part of mercury, putting the mixture in a cold ground for a period of seven years, and exposing it for the whole time to the rays of the sun and of the star called *Zohul.* Those stones that are found in Kerman and Shiraz, have a tinge of the white in them, and are therefore designated *Sabánagi* or *Sirboom.* Those that come from Nishapore, Khozund, and Ázro-i-ján, have a dash of the blue in them, and hence their name, *Nilboom.* The produce of the Kerman mines now-a-days turns out better than that of the Nishapore ones.

The Turquoise has the dryness of the 1st class and the coolness of the 3rd.

Marvellous and Medicinal Properties.

THE Turquoise possesses the virtues of the *Bish* stone. It cures all diseases of the head and the heart. By application over the eyes in the shape of *Surmá,* it increases their lustre, prevents the fall of fluid therefrom, brings back the color of the pupils if they get white, and restores natural vision to those who are almost blind at night. It is a sovereign remedy for hernia, swellings, flatulence, dispepsia, insanity and ulcers inside the stomach or abdomen. In combination with other ingredients, it would relieve and cure the pains and swelling of the body caused by assault. Whether taken with other drugs or simply with honey, it has the power of curing epilepsy, spleen, stricture, &c. In cases of poisoning or snake-bite, a *durm* or a quarter *tola* weight of Turquoise should be given with wine; for scorpion-bites, a third of this quantity would suffice. But as the above prescription may cause harm to the stomach, it should always have added to it a quantity of *katilá.* *Hakim* Aristatalis (Aristotle ?) has limited the dose to one-eighth of a *tola.* Worn on the fingers as a ring, the Turquoise brings about happiness of mind, dispels fear, ensures victory over enemies, and removes all chances of getting drowned, or being struck with lightning, or of being bitten by snakes or scorpions. He who after looking at the moon on the *Pratipada* (the first day after new-moon), casts his eyes over this stone, becomes the master of fabulous wealth.

AGATE.

Persian, Ákik.

Its Varieties, &c.

THE hardest, clearest, and best specimens of this stone are found in Yemen; others are to be met with in Kambaláyet and in the banks of the seas surrounding the Empire of Rome. It is found to be of various colors,—red, yellow, white, black, parti-colored, and bi-colored. But none of these colors is durable. *Surkho jagrí* is the name given to those stones the redness of which is more intense inside than on the surface; *Sáf Sukkák*, to those that are clear, and have reflecting powers like those of the looking-glass; *Násábagá Ga-e-Sukkák*, to those which are not very clear and have not the reflecting powers of the looking-glass; *Áblakí*, to those which are partly white and partly black; and *Játup kátí*, to such as have joints like the *Talc* and can be separated scale by scale. When taken out of the mines, the *Ákik* exhibits very little color, but shows a degree of clearness and reflecting power. The following is the mode of coloring it:—Put an *Ákik* inside an earthen, or, in its absence, a copper vessel, half filled with water, and tightly closed, and expose it to a brisk fire from the sides and a slow heat from the bottom, till the stone attains the desirable color. The lapidary's work would not affect this color at all. *Sujri* are those specimens

which have the figure of a tree or hill in them; *Jútap káti* are also known as the *Juzá*. There are other specimens which can be cut breadthwise and which are, if possessed of circular marks, called *Huzur Solemáni*, and, in Persian, *Bábáguri*. All these varieties are hard and form the ingredients of the *Bish* stone.

The *Ákik* possesses the dryness and coolness of the 2nd class;—the former in a less developed form.

Marvellous and Medicinal Virtues.

VARIOUS qualities are ascribed to this stone by the Mahomedan authorities. It cures insanity, when administered with water or with the *sherbet* of the fruit *Sheu* (a kind of apple). It proves a sovereign remedy for hemorrhage in the genital organs or in the rectum, for the spitting of blood coming out of the heart or stomach, for the unusual discharge of the menstrual fluid; for worms in the stomach; for swollen, hard boils and porous ulcers; gravels and spleen;—when taken with some medicine or with a quantity of water. As a *Surmá*, it adds lustre to the eyes. It prevents the bleeding of the gums, and renders them hard, when applied to the parts, as a burnt powder, mixed with that of the *Basud* stone and that of the *Márwáris* (?). It softens the anger of the wearer and prevents his quarrelling with others. The

use of such stones *(Ákik Lahamiká)* as have the reddishness of the water after washing raw flesh, in the shape of finger-rings prevents bleeding of all kinds. The wearer strikes terror into the heart of his enemies, obtains his heart's wishes from the gods, and becomes free from pain in the breast. He who attends the royal court, rubbing over his mouth the oil of *Jáytul* (?), with camphor, musk, and *Ákik*, secures very great honors and the favor of the king and of all others. The *Ákik* confers upon the wearer all the blessings that the use of the Turquoise does. Its internal use may do harm to the stomach, but this can be avoided by mixing it with *Katirá* or, in its absence, with the *Basud* stone.

BASUD.

Arabic, Kojul ; Gr., Kojulun-nun ; Lat., Kulure-ún ; pure Arabic, Násef ; Pers., Basud.

IT would be wrong to say that the *Basud* is the root of the *Murján* stone (Coral). It has a distinct identity. It is a hard substance, full of pores like the nests of wasps ; and is found in the sea-shores in the kingdoms of Yemen, Ambán, Persia, Maldive and of the other adjacent islands. The *Basud,* mistaken by some people for a kind of sea-weed, is brought by the waves to the shore, where, with the help of air, it gets hard. To separate this stone from *Murján* with which it is often confounded, the following experiment will be found useful : Grind both the stones into fine powder and put each in a separate glass mixed with water. The vessel holding *Murján* will be found to contain gelatinous substances sticking to its bottom, whereas the one containing *Basud,* will show no such thing. The best specimens of *Basud* are red, clear, and have the reflecting powers of the looking-glass. The white varieties are good to look at. The black ones become very hard. *Basud* possesses heat of the 1st class, and dryness of the 2nd.

Marvellous and Medicinal Properties.

USED as a medicine, *Basud* is a good astringent, and prevents excess of urine or motions. It takes away the mischief-making influence of the Devil over the human mind; cures all kinds of ulcers, epilepsy, insanity (caused by the combination of phlegm and bile,) dyspepsia, gravels, spleen, piles, spitting of blood of all sorts; discharge of bloody motions, stoppage of urine, and so forth. Half a *meskal, i.e.*, 2¼ *mashas* of *Basud*, mixed with half the quantity of the gummy substance produced by the *Neem* tree, and with the white of fowl's eggs, is an efficacious remedy for the spitting of blood, or for the enlargement of the spleen, &c., &c. This stone takes off all fleshy protuberances caused by ulcers, and removes all signs of them, when rubbed over the parts affected. The powder, prepared from burnt *Basud*, hardens the gums and takes off the swelling thereof. As a *Surmá*, it gives lustre to the eye, and cures lachryma. The powder got by burning the stone cures itch and prickly heat, if put in bathing water and poured over the body. Mixed with balsam oil, it cures deafness, when applied inside the ears. Spleen, swollen body, worms and leprosy can be got rid of by taking four *dangs* of burnt *Basud* with *Sikun Zamin*. But as its use may engender stomach-diseases and give rise to troublesome belchings, it would be safe to put 4½ *mashas* of *katirá* into the compound. Tied over

the abdomen, this stone is said to cure all diseases appertaining thereto. If any one melts this stone with equal weight of gold and of silver, and wears a ring made of the melted stuff,—at the time when the sun and the moon approach the star called *Zohárá*,—he is safe from epilepsy and witchery, and will have no trouble in life. If any one burns the black *Basud* and uses the powder obtained with the water intended for his bathing, he attains great physical strength.

The Process of burning Basud.

BREAK the stone into fragments and place these in a vessel made of *Courie*. Put this vessel overnight in an oven such as is used by those who bake bread. Take the pieces out in the morning and grind them thoroughly. Care should be taken that the stone does not get destroyed by being burnt altogether, in consequence of its remaining inside an over-heated stove. For accounts of medicines that can be prepared with this burnt powder, *vide Kerábádin Kabir*.

THE ESHUB.

Arabic, Huzrûl Busuf; Persian, Eshum.

Its Properties, Varieties, &c.

THE *Eshub*, sometimes called the *Eshut*, is a very hard stone, possessing, in different specimens, a variety of color. In the order of quality, the species known as *Já-e-oni*,—hard and clear as a looking-glass—comes first; next, *Subj-má-en-zurdi*, the color of which is a compound of green and yellow; next, *Subj-má-en Safédi*, a mixture of green and white; and the last, *Káfuri* or the white specimens.

The *Eshub* has the dryness of the 2nd class and is cool.

Marvellous and Medicinal Properties.

If taken internally, the *Eshub* drives away fear, increases the powers of the digestive organs, cures insanity, and monomania of that kind which puts the patient under the impression that he is being beaten and abused by all men, and impels him to return the compliments. If worn, it cures stricture and the vomitting of blood that comes out of the chest. If worn on the neck, it cures the spitting of blood issuing from the lungs at the time of coughing. Gravels can be got rid of by making the sufferer take one *dang* or the weight of 16 barley-corns of the ashes of burnt *Eshub*,

along with the white wine. If tied about the thighs of the woman under painful labor, it would help her to a speedy and easy delivery. If worn on the arms, it dispels enchantment and prevents the fear of lightning. It would ensure release from all bodily pains, if it could be worn, after an image of a man has been engraved upon it at the period when the Moon enters the *Búrj-átusi.* For the purpose of wearing, the quantity, prescribed by some, should represent 4½ *mashas* in weight.

OTHER KINDS OF STONES.

(1)

Arabic, Huzrúl Áhámur; Persian, Sung-e-Sorukh.

LÁÁL.

The Láál is a variety of the Diamond and has the color of the roots of the Coral. The slightest dose of it is likely to be poisonous.

(2)

Arabic, Huzrúl Ábábi; Persian, Sukur Sung and Sung-e-zukhum.

This stone is found among the stones in Arabia, and has the color of the tusks of the elephant. Rubbed into a paste and taken internally, it cleans the body and gives it a brightness. It also stops vomitting blood. If powdered and applied against all kinds of ulcers, it cures them entirely. As a dentifrice it keeps the teeth clean and strengthens the gums.

(3)

Arabic, Huzrúl Áshfá.

The best specimens of this stone possess a white color, and belong to the 2nd class of heat and dryness. One of its chief virtues lies in its power of converting all watery substances into dry matter.

It prevents vomitting blood, and its powder cures all ulcers and the swollen parts of the body, if rubbed against them. If taken with spirits of wine, or with any *Sherbets*, (dose, 2 *dangs*, or the weight of 32 barley-corns), it proves to be a sovereign remedy for gravels or pallor.

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(4)

Arabic, Huzrúl Áshákef.

This stone is either red, black or yellow. But whatever may be its external color, the stone will always show inside a mixture of black and sky-blue, when any of these gets broken. It is both cold and dry. Its powder has the same medicinal effects as the *Huzrúl Áshfá*. As this stone comes to be of constant use to shoe-makers, it has been designated *Huzrúl Áshákef*, the term *Áshákef*, in Arabic, meaning the shoe-makers.

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(5)

Arabic, Huzrúl Afroge or Huzrúl Afrodi.

It is a kind of stone which does not sink in water. It is found in Islamboul (Stamboul?), in the Roman (Ottoman) Empire. Its powder heals all ulcers, and as a dentifrice, it strengthens the teeth. Taken internally, it has an astringent effect. An internal dose of one *dang*, or the weight of 16 barley-corns, is an antidote to poison by scorpion-bite, &c.

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(6)

Arabic, Huzrúl Áfrekí.

This stone is neither too heavy nor too light in weight, and neither too hard nor too soft. It has streaks of lines inside it. It is found in Afrecia (Africa?). If, with its qualities as to weight &c., as described above, it is found to possess an yellow color, the specimen is considered to be the best of all. It has the quality of dryness in a very little degree. Its burnt powder mixed with water cures all ulcers of the body, when rubbed over them. But if it be applied to painful parts, the pain will gradually increase. To guard against this fresh trouble, mix it with honey or spirits of wine. If the powder be mixed with wax, it will cure all ulcers caused by burns.

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(7)

Arabic, Huzrúl Anágátes.

If rubbed in water, this stone will render it red like blood. It cures the swelling of eyes and lachryma, if applied to them, after being rubbed in milk taken from the teats.

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(8)

Huzrúl Báraki.

This stone is very much like the *cowrie.* Some specimens look like the palm of the hand, but they are very thin. The stone is said to be born of the

lightning, in such places as Kofá (?). When the lightning fluid falls on the water which fills up excavations and small holes in the ground, it floats on the water for some time and then sinks under it. The stone is found in these places when the water dries up perfectly. Dropsy and inflammation of the navel and of the whole stomach can be cured by means of this stone, if used in the following way :—Grind the stone into fine powder, mix it up with water and then dry it in the sun. Continue doing so till the powder soaks in four times as much water as was first put in ; and then apply the powder round the navel, in the parts affected.

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(9)

Huzrúl Báhári.

THIS stone is white, round and hard. It contains a kind of "seed" inside, which makes a rattling noise when the stone is shaken. It is always found on sea-shores, and is considered by some to be a kind of sea-animal, cast up to the shores by the waves, when it is dead. But nothing definite has yet been known of the thing. It cures gravel, when taken in quantities weighing two *dangs*, or 32 barley-corns.

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(10)

Huzrúl Bohirá.

THIS is a stone of a black color, and is so thin that, by the slightest contact with fire, it becomes hot. It has no healing properties in itself, but in conjunction with proper medicines, it is found to be efficacious in curing ulcers and swellings of any part of the human body.

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(11)

Huzrúl Baram.

THIS is a black stone, found in Khorassan. Taken internally, it cures the spitting of blood. As a dentifrice, it strengthens the gums.

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(12)

Huzrúl Bar.

THE *Bar* is a white, round, and clear stone, found in the seas in the county of Hejaj (?). If rubbed a little in water and taken, it brings on copious urine. Tied over the bladders, this stone can bring gravels out of persons suffering therefrom, with the urine which it renders free and clear. A similar kind of stone is found inside the mother-o'-pearl in the oceans in Jiddah. But it is black and very much inferior to the *Bar*. No one has yet examined the properties of this stone.

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(13)

Huzrúl Bukur or Khuzrawol Bukur ; Hindi, Gaudahan.

This stone is found inside the "Bile" of the cow. In size and color, it is like the yellow of the fowl's egg. It tastes very bitter. When it is taken out of the stomach of the cow, it gets dry and becomes very hard. It also assumes a black color and gets wrinkles all over its body. This stone is sometimes long, or round or triangular in shape. It can be converted into any shape, when taken out of the stomach where it remains very soft. Its weight ranges between one and four *meshkals*. The virtues of such of the stones as are born in the teats of the cows have been fully described in the work known as *Fád-e-zuhur*. The existence of this stone in the body of cows is traced by their general outward symptoms. Such cows as have the stone in them get gradually emaciated; the color of their bodies becomes yellow, that of their eyes, yellow and white, and they keep constantly bleating. Of the animals so affected, only one or two per cent. happen to have the stone inside their stomach. The best specimens of these stones are large and hard.

Huzrúl Bukur belongs to the 2nd class of dryness and heat. But *Hakim* A'ltáki (?) places it in the 2nd class as regards dryness, and in the first, as regards heat.

Its Medicinal Properties.

Huzrúl Bukur is less powerful in the art of healing than the stone called *Huzrúl Tis*. It cures all boils, swellings, ulcers and gravels, as well as excessive discharge of urine and menses. It also relieves the disease which is known to affect the left thighs of little children in Bengal and in the North-Western Provinces of India, and which is designated in Persian as *Rádbá-o-Khafá-e-hábiá.* If applied to the eyes by itself or with other medicines, it improves the vision and cures lachryma. Rubbed over the body, it cures piles, ulcers, and white leprosy, and other discolorations of the skin. It brings on speedy relief from prickly heat, itch, and other skin eruptions, if it is ground with a little quantity of water, (in which the spice *Dhoniá* has been kept for some time), and then applied to the body. In order to make hairs, grown gray with white leprosy, resume their natural color, root them out of the head, and put thereon the paste obtained by rubbing the stone with spirits of wine. It stops lachryma, if a particle of it, of the size of a lentil, mixed with the juice of the vegetable called *Chekend*, is taken into the nostrils as a snuff. If two bits of it (each of the size of a lentil) be taken, after bathing, with some laxative, for some days, and be accompanied with the diet of the flesh of strong and plump fowls and kids, the patient must ere long become a strong fat man.

Head complaints are sure to follow, if the internal use of this stone is not attended with that of *Katirá*. Doses of two *kirats* (sixteen *mashas*) and one *meskhal*, (*i.e.*, 100 wheat-corns) are poisonous in their effects. The stones that are taken out of the bile of the cow are productive of better results than those found in the heart of that animal.

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(14)

Huzrúl Belláor.

This well-known stone is white and clear as looking-glass. It is harder than lead. It can be worked into cups, drinking glasses, plates and lenses for microscopes, &c. Kept close to a person, it prevents his dreaming bad dreams and being a subject to sudden starts while asleep and dreaming. Gazed upon fixedly for some time, this stone cures lachryma. Rubbed over the teats of women, in which the milk has dried up, it brings on a copious flow. It becomes very clear after being steeped in sheep's milk for some time. Cut round, with a thick point in the centre, and gradually thinned down the sides and then fixed on the openings of the microscrope, it helps one in looking over a great distance. If a glass is cut in a similar manner and used with the same view, it serves the same purpose.

भारतवर्षका जहरीलोगोंका मत।

वर्त्तमान जहरी लोगोंका मतके अनुसार चौराशी सङ्गका विवरण लिखा जाता है। जहरी लोग पत्थरको सङ्ग कहते है, लेकिन जहरी लोगोंका एक जुदा मत या कोइ प्रसिद्ध ग्रन्थ नहि है। उनलोग संस्कृत, आरबी और पारसी ग्रन्थसे थोड़े थोड़े मत लय करके एक मत खाड़ा किया; इसका प्रमाण यही की उनलोग जो सब नाम आदि व्यवहार करते हैं, तिसका कोइ कोइ संस्कृतमूलक, कोइ कोइ आरबीमूलक और कोइ कोइ पारसीमूलक, कोइ कोइ नाम उनलोग अपनेका भाषामे प्रस्तुत कर लिया। जहरीलोग जीस चौराशी सङ्गका नाम कहते है, कोइ एक जहरी वह सबका बयान करणे नहि शके। इस कारण हमने बहुत् अनुसन्धान करके आरबी आदि बहुत् जातका जहरीलोगके पाशसे यही चौराशी सङ्गका विवरण संग्रह किया। लेकिन इस माफिक होने शके की एक जातका सङ्गका दोनो भाषामे दोनो नाम भये, इसके कारण यही हैं, की भिन्न भिन्न जातका जहरीके बातके उपर एकीक करके हमने यह सब विवरण लिखा हैं।

भारतवर्षके जहरीलोग चौराशी प्रकारका सङ्ग कहते है, लेकिन इटालीयान आदि इउरोपका जात जो सब सङ्ग संग्रह किये हैं, उसका संख्या चौराशीसे बहुत् ज्यादा होता हैं। भारतवर्षमे चौराशी सङ्गका नाम प्रचलित

THE VIEWS OF THE MODERN HINDUSTHANI JAHARIS (JEWELLERS).

The Eighty-four Sungs.

It would appear from what has been gathered from the Hindustani jewellers of the day that nothing like original authoritative views on jewels were known among them from time immemorial. The views of the modern jewellers are based partly on Sanskrit, partly on Arabic, and partly on Persian authorities, supplemented by their own opinion, arrived at by practical experience, as to the value, quality, or defects of gems. These views have come down by tradition from generation to generation and are now accepted as the recognised opinion of the Hindusthani jewellers. The names of the gems enumerated by them are, for the aforesaid reason, found in some instances to be in Sanskrit, in some other, in Persian or Arabic, and, in a great many, in Hindi, or a dialect of their own.

The Italians and other nations of Europe have collected a much larger number of precious stones than those enumerated by the jewellers of Hindusthan. The term by which modern jewellers designate jewels and stones is called *Sung*. The number of *Sungs* known to the jewel-merchants in this country and in use among them is eighty-four. These are the species that the Emperor Humayun of Delhi was able to collect and with which Shah

होनेका यही कारण है, की दिल्लीका पातसा आकबरके पिता हुमायुन पातसा ईंराजी १५४५ या ४६ सालमे हीरा आदि रत्नका संग्रह करणेको मन करके बहुत् अनुसन्धानसे चौराशी प्रकारका रत्नसे अधिक संग्रह करणे नहि शके, इस कारण से तक भारतवर्षमे चौराशी रत्नका नाम उल्लेख देखा जाता है। बाद उसके ईंराजी १६५८ सालमे साहजान पातसा जिस वक्त आग्रामे ताजमहल नाम करके एक समाधि-मन्दिर अपने वेगमका कवर पर वनाया, तिस वक्त अपने परदादाके संग्रह किये तिस चौराशी रत्नसे तिस समाधि-मन्दिरके देवाल पर नाना रकमका वृक्ष, लता, पशु और पक्षी आदिका प्रतिमूर्त्ति वनायके अपने अतुल ऐश्वर्य्यका, वेगमका उपर अलौकिक प्रणयानुरागका और भारतवर्षके कारिगर लोगोंका कारिगरिका शेष सीमा देखाय दिया। आभि तिस सव रत्नका अधिक भाग कालका उदरमे पड़के वही समाधि-मन्दिरका शोभानाश किया।

जहरीलोग पहिले सव रत्नको दुइ भाग करते हैं। जिस सव रत्नके भितरसे आला नेकालते है, उसको वीड़ और जिस सव रत्नके भितरसे आला नहि नेकालते है, उसको गदुद कहते हैं। वही दोनो भागको फेर कसमे आवल, कसमे दोयेम और कसमे सेयम यही तिन श्रेणीमे विभाग करते है; नौ रत्न कसमे आवल, सेवाय नौरत्न जिस सव पत्थर गहनेमे व्यवहार होते है, तिस सव कसमे

Jehan decorated the *Tajmehal*, with mosaics representing the figures of birds, animals, trees, and so forth, thus giving evidence of the vastness of his wealth, the depth of his regard for the Empress, and the extraordinary skilfulness of the Indian artists. The cruel hand of time has now defaced much of the beauty and splendour of the *Tajmehal*, by causing the disappearance of most of the stones that formed the mosaics. The names of the eighty-four *Sungs* which have presently been collected from Hindusthani jewellers will be found in due course. In consequence of the inability of any single jeweller to enumerate all the eighty-four specimens, they have been collected from a variety of sources, and it is therefore not unlikely that among these eighty-four kinds there might be some which have in one place been set down by their Hindi names and in another by their Persian designations.

Jewellers divide gems and stones into two classes, *viz.*, *Bír* and *Gudúd*; *i.e.*, transparent and opaque. These two kinds are subdivided into three classes, *viz.*, *Kusme A'val*, *Kusme Doyem*, and *Kusme Seyum*. The nine precious gems as recognised by Sanskrit authorities come under the head of *A'val*. Other stones used in jewelry come under the class *Doyem*; and the rest, out of which cups, mortars, pestles, and the like, are made, come under the designation of *Seyum*.

With the exception of the Pearl, Cat's-eye and Coral, all stones are generally cut into any of the

द्दोयेम और तत्सेवाय जिस् पत्थरसे कटोरा, खल आदि बनावते हैं, तिस सब कसमे सेयम श्रेणीभुक्त होता है।

मोति, लसुनिया और मुङ्गा सेवाय और सब रत्नके कुतवी, आठोंयास, सेंरो और गेर्द्दा यही चार घाट होता है। आयतक्षेत्र या वस्त्रिके समान चौकोणा घाटको कुतवी घाट; आठकोणा घाटको आटोंयास; देखनेमे पानके समान, लेकिन नीचेमे थोड़ा चौड़ादार घाटको सेंरो घाट और गोल घाटको गेर्द्दाघाट कहते हैं। कुतवी घाट ठिक चौकोणा होनेसे उसको चौखोंटा कहते हैं। जिस आठोंयास देखनेमे प्राय करके गोल है, उसको ठासा आठोंयास और जो आठोंयास लम्बापन है, उसको तुला आठोंयास कहते हैं। सेंरो घाट तेकोणा होनेसे तेकोणा सेंरो और ठिक पानके समान होनेसे पानघाट कहते हैं। गेर्द्दा घाट बादामका समान होनेसे बादामचा घाट और थोड़े लम्बा होनेसे तूलानी घाट कहते हैं।

१ हीरा।—गोलावी, वनस्पति, नीलवज्र, बसन्ती, गडुच (अत्यन्त कड़ा हीराको गड़च कहते हैं, उसके उपर आंखके क्षानीके समान दाग रहते हैं, उसको चाल या अबरक कहते हैं, नरम हीरामेभी काटनेके दोषसे चाल होता है, यह अति खाराप, वह दोषयुक्त हीरा मृत्युकी कारण है), कलठी, सफेद, भूरा, पीला, काला, कफ और

four shapes or *ghâts, viz.*, *Kutbí*, or the oblong shape; *A'ṭhonyás*, or the octagonal; *Sonro*, or the shape of the heart, and *Gerddá*, or the circular shape. The *Kutbí* is called *Choukhontá*, when the stone takes the shape of a square. The *A'ṭhonyás* is called *Ṭhás A'ṭhonyás* when the facets of the octagonal cut are so small as to render the surface almost circular, and *Tulá A'ṭhonyás* when the stone is cut into an octagonal figure a little elongated. When the *Sonro* becomes almost triangular, the cut is said to be *Tekoná Sonro;* when it takes exactly the shape of a *pán* or betel-leaf, the cut is called *pán ghát*. When the *gerddá* takes the form of a *Bádám* or almond, the cut is known as *Bádám-chá;* when it is oval, the cut is called *Túlání Ghát.*

1. *Hírá*—The following are the varieties of the Diamond:—*Golábí* (rose-red); *Bunuspati* (green); *Nil Bajra* (Blue Diamond); *Basanti* (yellowish white); *Guṛuch* (a very hard Diamond,) with a thin skin called *chál* or *Abruck* on the surface. Such coating may be taken by soft Diamonds owing to the unskilfulness of cutters. The wearer of a Diamond defective in this respect is liable to death. *Kulṭhí; safed* (white); *Bhúrá* (ash-colored); *Pílá* (yellow); *Kálá* (black as ink); *Kuf* (of the color of the catarrhal mucus); and *Yogiá.*

योगिया हीरेकी यही कय जात है। पहना, छिटा, गाद्दा और धूमर यही चार प्रकारका ऐयेब हीरामे होना है। हीराके भितरमे जो चिर देखा जाता है, उसको पहना ऐयेब कहते है। हीराके भितरमे कालापन लिये हुये सुखी जो दाग रहते है, उसको छिटा ऐयेब कहते है, यही छिटा शुद्ध काला होनेसे काला छिटा, शुद्ध लाल होनेसे लाल छिटा, या लाल दोष और पांसको समान होनेसे भूरा छिटा कहते है। हीरेके बीचमे गर्त्त रहनेसे उसको गाड़ा ऐयेब कहते है। हीरामे इसमाफिक छिटा रहते है, की वह छिटाको कोइ वक्त देखा जाता है और कोइ वक्त देखा नही जाता है, उसको धूमर ऐयेब कहते है। जिस हीराके कट समान नहि होता है, उसको खंरीला कहते है, यहभी ऐयेबके बीचमे गिन्ति है। हीराके खोटा तुरसुलो।

२ माणिक।—चोलावर्ण (खुब लाल), विनौसी (थोदे कालापन, यह अति खाराप), ताञ्जावत (चिर-दार खाराप), गुलगु (जरदपन), आत्लसी, आतसी और खयरा (कायके समान रङ्गदार), यही कय जातका माणिक होता है। चिर (फाटा), दुधक (दुधके सरका माफिक दाग),

The following four defects in the Diamond are recognised :—

(*a*) *Puchhná, i.e.,* the fissures observed inside the Diamond.

(*b*) *Chhitá, i.e.,* the red spots (mixed with black) observed inside; *Kálá chhitá, i.e.,* the black spots seen inside; *Lál dosh,* the red spots; *Bhúrá chhitá,* the ash-colored spots.

(*c*) *Gáṛá, i.e.,* holes observed on the surface of the Diamond.

(*d*) *Dhámur, i.e.,* very minute spots visible at times in any portion of the Diamond. According to some jewellers, *Khunrílá,* or irregularity in the cutting of the facets, is reckoned as one of the defects of the Diamond.

The *Turmulí* sometimes passes muster for the Diamond.

2. *Máṇik*—*Cholábarṇa* (deep red); *Binausí* (red with a tinge of black)—a defective specimen; *Tánjávat,* with fissures —a defective specimen; *Gulgun* (with a shade of yellow); *A'tlasí*; *A'tasí*; *Khayrá* (of the color of the catechu).

The following defects are recognised in the Ruby. *Chir* (fissures); *Dudhuk* (milky imperfections); *Abruk* (scales like those of the talc); *Dábhá* (absence of "water"); *Binausí*; *Párek,* (fissures and milky imperfections combined); *Jutlá* (the presence of a yellowish hue in addition

अभ्रक (अभ्रके समान दाग), डाभा (पाणि ना रहना), पारेक (दुधकके साथ चिर), विनोधी (कालापन), जटला (अयेवके भितरमे जरद्-पन), जावला (अयेवके भितरमे गोलावी या कालापन) यही कय प्रकारका अयेव माणिकमे है। माणिकके खोटा नरम।

३ लशुनिया।—कणकछेत (बिल्लीके आंखके समान रङ्गदार), धूमछेत (धोंयेके समान रङ्गदार), श्यामछेत (काला), घिउछेत (घिउका समान रङ्गदार), कलकेत्ताका (नया खानका), छाड़िया (वेसूती), लशुनियाका यही कय जात है। चिर, चादर, और गदुर यही तिनो प्रकारका अयेव लशुनियामे है। सूत सब जगहमे होनेसे चादर अयेव और कोइ स्थान स्वच्छ, कोइ स्थान अस्वच्छ होनेसे गदुर अयेव कहते है। लशुनियाका खोटा कर्कतक।*

४ मोति।—मियानी (कालापन), सुरमइ (थोड़े काला-पन), चूणाखाड़ी या तामची (लालापन), पुरवी या कुडकुड़ (छोटे और नागोल), कचिया (मयला), चिरहीन (सीसाके समान रङ्गदार), काहेल (खुब सफद, वसरामे होता है), मिंली वसरा (पीलापन), टुटगुडी (थोड़े

* कलकेत्तामे रहनेवाला राजा राजेन्द्रनाथ मल्लिकके मोकाम पर एक दोरङ्गा लसुनिया है, इसमाफिक लसुनिया अयेवी, यह अयेवसे बहुत हानि होता है, वह राजाके एक लेड़का यह लसुनियेको पहेरनेसे मर गये। कोइ कोइ लसुनियामें हरफ रहते ह, यही ग्रन्थकारके पास एक लसुनिया है; उसमे (S) इंराजी एस देखा जाता है। वही हरफ ग्रन्थकारके नामके पहिले हरफ है।

to any defect); and *Jávlá* (the presence of rose-red or black color in addition to any defect).

The *Nurum* sometimes passes muster for the Ruby.

3. *Laśuniyá*—*Kaṇak-kshet* (like the eye of the cat); *Dhúm-kshet* (smoke-colored); *Syám-kshet* (black); *Ghiu-kshet* (of the color of the *ghee*); *Kalcuttáká* (born in the new mines); and *Háṛiyá* (having no "lines").

The following are the defects of the Cat's-eye;—*Chir* (fissures); *Chádur* ("lines" covering all the surface); *Gadur* (transparency in some portions and opacity in others).*

The *Karketaka* sometimes passes muster for the Cat's-eye.

4. *Moti*—*Miyáni* (blackish); *Surmayí* (a little blackish); *Chundkháṛí* or *Támchí* (with a tinge of red); *Purabí* or *Kuṛkuṛ* (small-sized and not perfectly round ones); *Biherín* (lead-colored); *Kachiyá* (pale-colored); *Káhel* (very white, and found at Bussorah); *Singlí* (yellowish); *Tutguṛí* (bluish); and *Jádám kháṛí* (greenish).

The following *gháts* or cuts are approved; *viz.*, *Sírá*, *Gol*, *Kumuṛ*

* Bi-colored Cat's-eyes have inauspicious properties in them. One such specimen is in the possession of Rajah Rajendra Mullick of Chore-bagan, Calcutta. This stone is alleged to have caused the death of his third son who used to wear it.

The author of this work has in his possession one Cat's-eye which bears upon its surface the mark of the letter S, the first letter of his initials.

नीलापन), और जादाम खाड़ी (सबुज-पन), यही कय जातका मोति होता है। सीरा, गोल, कमर और पारा मोतिका यही चार घाट है। यही चार घाटका पांच पांच भेद होके बिश रकम होता है। बिश रकम मोतिका नाम, (१) कुलकी, (२) सीरा, (३) चौथ सीरा, (४) सुजनी, (५) गाभा, (६) खड़ीगाभा, (७) तीरगाभा, (८) चां, (९) कमड़, (१०) खड़ी कमड़, (११) ठेठि कमड़, (१२) वटला, (१३) आनसा, (१४) सिखि आनसा, (१५) चिकनि आनसा, (१६) चिपटी आनसा, (१७) पारा, (१८) चुखा पारा, (१९) कड़ा पारा, और तिलिया (२०)। गरज (गर्त्तके समान बड़े दाग), लहेर (छोटे गर्त्तके समान दाग), भड़कन (कोइ जगहमे बड़े गर्त्त कोइ स्थानमे छोटे गर्त्त), चोड़ा (अति छोटे छोटे गर्त्त), घड़त् (टोलपड़ा) ; यही कय प्रकारका अयेब मोतिका है। तामची और टुटगुड़ी यही दो जातका मोति आच्छा है, लेकिन काहेल जातका मोति सबसे आच्छा और उमदा है। मोतिका खोंटा बिलाती मोति।

५ गोमेद।—गोमेदका एकी जात है, चिर, चिटा और अबरकी यही तिन प्रकारका अयेब गोमेदमे है। गोमेदका खोंटा तुरयावा।

and *Párá.* Each of these four cuts is divided into five classes.

The following are the names of the twenty kinds into which Pearl is thus divided:—1, *Kulkí*; 2, *Sírá*; 3, *Chauth-Sírá*; 4, *Sujní*; 5, *Gábhá*; 6, *Kharí Gábhá*; 7, *Tír-Gábhá*; 8, *A'n*; 9, *Kumur*; 10, *Kharí-kumur*; 11, *Thethi-kumur*; 12, *Butlá*; 13, *A'nsá*; 14, *Sinti-A'nsá*; 15, *Chikni-A'nsá*; 16, *Chiptí-A'nsá*; 17, *Párá*; 18, *Chukhá-párá*; 19, *Kará-Párá*; 20, *Tiliyá.*

The following are the defects: *Guruj* (holes on the surface); *Laher* (small holes); *Bhurkun* (both large and small holes); *Chorá* (very small holes); *Ghurut* (depression in portions).

The *Támchí* and *Tutgurí* specimens are good. But the *Káhel* is the best of all specimens.

The *Belátí moti* (or the imitation Pearl that comes out from Europe) sometimes passes muster for the genuine Pearl.

5. *Gomed*—There are no varieties of the Zircon. *Chir, Chhitá* and *Abrukí* are the defects observed in this stone.

The *Turshává* sometimes passes muster for the Zircon.

6. *Mungá*—There are no varieties of the Coral. The mixture of any color with red (which is its true color) is reckoned to be a defect in the Coral.]

६ मुङ्गा ।—मुङ्गाकाभी एकी जात है। इसके लाल रङ्गका साथ दोषरा रङ्ग मिश्रित होनेसेभी इसका अयेब होता है। मुङ्गाका खोंटा काइरवा।

७ पान्ना। पुराणी, मरगजका, टोड़ेका, पेयालेका, नया और जाहाजी, पान्नेका यही कय जात है। जहरी लोग यही कय जातका पान्नाको काही और धानी यही दोनो भागमे विभक्त करते है। कालापन लिये ऊये सवुज रङ्गदारको काही और पीलापन लिये ऊये सवुज रङ्गदारको धानी कहते है। इसके बीचमे धानी आच्छा और काही खाराप है। चिर, रेखा, आवरकी (धूमके छाया), गांभा (बऊत् अयेबदार पाणि), बाहिनी (बनानेक फिकिरसे अयेबका छापाना), डाभा तरकिब (मकड़ीका जालका समान दाग), पान्नेमे यही कय प्रकारका अयेब है। पान्नेका खोंटा पयग्रु।

८ पुखराज।—सफेद, जरद और नीला यही तिन जातका पुखराज होता है। माणिकमे जो जो अयेब है, सो सब अयेब पुखराजमेभी है। तत्सेवाय योगिया और दोरङ्गा यही दोनो अयेब है। जरद रङ्गका भितरसे लाल आभा निकल्नाको योगिया और आधि जरद आधि दोषरा रङ्गदारको दोरङ्गा अयेब कहा जाता है। पुखराजका खोंटा सोगेला।

The *Káharbá* sometimes passes muster for the Coral.

7. *Pánná—Puráṇí; Murgujká; Toṟeká; Peyáleká; Nayá* and *Jáhájí.* Each of these varieties is divided into two classes, *viz., Káhí* and *Dhání.* The former represents such specimens as have a tinge of black in the green of the stone; the latter, such as have a tinge of yellow in the green. The latter specimens are admired.

The following are the defects of the Emerald :—

Chir; rekhá (streaks); *Ábrukí* (a shade of smoke); *Gánjhá* (imperfection in the "water," such as the presence of bubbles, &c.); *Báhiní* (natural imperfections hidden by the ingenuity of the setters or cutters); *Dánbhá* (marks somewhat like the spider's web, on the surface).

The *Puygu* sometimes passes muster for the Emerald.

8. *Pukhráj—Safed* (white), *Zurud* (yellow), and *Nílá* (blue).

The defects recognised in the Ruby are also recognised in the Topaz. Besides, there are two other defects, *viz., Yogiyá,* (presence of a tinge of red with the yellow) and *Dorungá* (presence of yellow in certain parts and of some other color in others).

The *Soṉelá* sometimes passes muste• for the Topaz.

९ नीला।—पुराणा और नया नीलाका यही दोनो जात है। यही दोनो जातभी सबुजपन लिये हुये नीला, लालपन लिये हुये नीला और खुब नीला यही तिन भागमे विभक्त है। नीलाका खोटा लीली।

१० पारस।—इसका रङ्ग काला, संस्कृतमे इसको 'स्पर्शमणि' कहते हैं, यह पत्थरमे पलिस आच्छा नहि होता है।

११ लालड़ी।—माणिकके जात, इसका रङ्ग गोलाब फुलके माफिक लाल, ओजनमे २४ रतिके बेशी होनेसे इसको लाल कहते है।

१२ लीली।—नीलमका जात, लेकिन नीलमसे नरमपन, इसमे थोड़ा जरदी मालुम होता है।

१३ तुरमुली।—इसका रङ्ग सब प्रकारका होता है, लेकिन हालका, यह पत्थर पुखराजके जात, लेकिन पुखराजसे नरम होता है।

१४ तुरसावा।—इसका रङ्ग गोलाबीपन लिये हुये जरदी होता है, यह पत्थर बड़ नरम है।

१५ सोणेला।—पुखराजका जात, लेकिन पुखराजसे नरम और इसका रङ्ग सोणेका माफिक होता है।

१६ धोनेला।—सोणेलेका रङ्ग धूंयके समान होनेसे धोनेला कहा जाता है।

१७ नरम।—माणिकका जात, इसका रङ्ग जरदीपन लिये हुये सुख होता है।

9. *Nilá—Puráṇá* and *Nayá.* Each of the two varieties is divided into three classes, *viz.*, *Subj-pun Nilá* (with a tinge of green); *Lál-pun-Nilá* (with a tinge of red); and deep-blue.

The defects peculiar to the Ruby are also recognized in the Sapphire.

The *Láli* sometimes passes muster for the Sapphire.

10. *Páras*—Sanskrit name, *Sparśa-maṇi.* Color, black. This stone does not admit of good polish.

11. *Lálṛi*—A variety of the Ruby. Color, red, like that of the rose. It is called *Lál,* when it exceeds twenty-four *rutties* in weight.

12. *Láli*—An inferior variety of the Sapphire. It shows a faint tinge of yellow.

13. *Turmuli*—An inferior variety of the Topaz. It is found to be of various colors, but all of a light description.

14. *Turshává*—A very soft stone. Color, yellow, with a dash of reddishness.

15. *Soṇelá*—An inferior variety of the Topaz. Color, golden.

16. *Dhonelá*—The *Soṇelá* is called by this name when it shows the color of the smoke.

17. *Nurum*—A variety of the Ruby. Its color is a mixture of red and yellowishness.

१८ सिंदूरिया।—इसका रङ्ग सफेदपन लिये ऊये गोलाबी होता है।

१९ कठेला या जामुनिया।—इसका रङ्ग लालपन लिये ऊये काला होता है।

२० तामड़ा।—इसका रङ्ग कालापन लिये ऊये सुर्खी होता है।

२१ सङ्गेसम।—इसका दुइ जात है, सवुजपन लिये ऊये सफेद रङ्गका होनेसे अङ्गुरी और सफेद होनेसे कर्पूरी कहलाते हैं, लेकिन कर्पूरी आच्छा है।

२२ सङ्गगोरी।—इसका रङ्ग सब प्रकारका होता है, सङ्गके उपर सफेद सूत देखा जाता है। जहरी लोग इससे कटोरा और ओजनका बाटखारा बनावते हैं।

२३ हकिक।—इसका रङ्ग सब प्रकारका होता है। इसके कटोरा, खेलाना और छड़ि इत्यादिका मुठ बनावते हैं।

२४ इमनी।—इसका रङ्ग थोड़े सेहापन लिये ऊये घोर लाल होता है, मुसलमान लोग इसका वऊत् तारिफ करते हैं। महम्मद सा पातसा एक इमनी पत्थर ५०० रूपेयासे खरिद कियाथा, उसका ओजन १० रति, पातसा कोइ जहरीको उसका परीक्षा करणेकेवास्ते ऊकुम दिया, लेकिन जहरी पातसाको कहा, की आप इसका परीक्षा

18. *Sindáriá*—Its color is rose-red with a tinge of white.
19. *Kaṭhelá* or *Jámuniyá*—Its color is black with a tinge of red.
20. *Támṛá*—Its color is red with a tinge of blackishness.
21. *Sung-e-shum*—It is divided into two classes. *Angurí* are those of which the color is white with a mixture of green; *Karpúrí*, those that are purely white. The latter specimens are better than the former.
22. *Sung-gorí*—It is found to be of various colors, having streaks of white on the surface. Jewellers carve cups and scale-weights out of them.
23. *Hakik*—It is found to be of various colors. Toys, cups, handles of sticks and other such things are carved out of this stone.
24. *Imní*—Its color is deep red with a tinge of blackishness. It is much admired by the Mahomedan nobility. It is said that the Emperor Mahomed Shah had once purchased a piece of *Imní* of ten *rutties* at 500 Rs. and given it to a jeweller to be tested. The jeweller asked the Emperor to test it himself, and directed him to tie round it a piece of thread and throw it into the fire. This being done, it was observed that the thread did not catch fire at all. Upon seeing the result of his experiment, the Emperor exclaimed to the people present—"Behold the way in which this stone should be tested."

किजे,पातसा जहरीका वात शुनके उसके उपर एक सूत जड़ायके आगमे फेक दिया, लेकिन वह सूत आगमे ज्वला नहि, यह देखके पातसा सव आदमीको कहने लगे, को देख, इसका परीचा यह माफिकसे होता है।

२५ पीटक वुभावा।—फटिकका जात, इसका रङ्ग सफेद, इसका पीछे एक गोलाव फुल राखनेसे सामनेभी वह गोलाव फुलका रङ्ग देखा जाता है। राय लक्ष्मीप्रसाद सिंह वाहादुरका मुरसिदावादके ठाकुरका मोकाममे एक फटिकका देवमूर्त्ति है, उससे इसको उत्तम परीचा होता है।

२६ सङ्गराट।—पाथेका जात, इसमे आच्छा पलिस नहि होता है, यह पत्थरमे रेकाव, कटोरा आदि वनावते है।

२७ गौदन्ता।—इसका रङ्ग गौके दांतके माफिक थोड़ा जरदीपन लिये ऊवे सफेद होता है।

२८ सीङ्गली।—माणिकका जात, इसका रङ्ग सेहाइ और सुखी मिला होता है।

२९ सोलेमानी।—इसका रङ्ग काला, लेकिन इसके उपर सफेद डोरा डोरा रहते है, इऊदी और इंराज लोग इसको वऊत् पसन्द करते है।

३० आलेमानी।—सोलेमानी भुरारङ्गदार होनेसे आलेमानी कहते है।

25. *Pituk Bujhábá*—A variety of the Crystal. Color, white. This stone shows forth in the front a rosy hue if a rose is placed behind it. The Crystal image of the idol set up by Rai Luchhmiput Sing Bahadoor, in the temple at Moorshedabad, is the best specimen of this species of stone.

26. *Sung-rát*—A variety of the Emerald. It does not admit of good polish. Circular plates, cups, &c., are formed out of this stone.

27. *Gau-dantá*—Its color is white, with a yellow tinge resembling the teeth of the cow.

28. *Singli*—A variety of the Ruby. Its color is a compound of red and black.

29. *Solemáni*—Color, black, with white streaks. It is much liked by the Europeans and the Jews.

30. *A'lemáni*—The *Solemáni* is called by this name when it has an ash-like color.

३१ हजरलयहूद या हाउवेर।—इसका रङ्ग माट्टिके माफिक, पेशावका वेमारीमे यह पत्थरसे वहुत फयदा होता है।

३२ तेलिया।—इसका रङ्ग काला, और इसका उपर तेलका माफिक चिकना रहते है।

३३ बिलोर।—इसका रङ्ग सफेद, इंराज लोग इसको क्रिष्टल कहते है, इससे भाड़का साज होता है।

३४ वेरुज।—इसका रङ्ग पान्नेसे वहुत् हाल्का सवुज होता है, इसकी खनि हिन्दुस्थानमे टोंटटोड़ामे है। कोइ कोइ आदमी वेरुज और टोड़ा इस दोनोको एक जात कहते है, लेकिन टोड़ेका रङ्ग जरदी-मायेल होता है।

३५ मरगज।—पान्नेका जात, इसका रङ्ग वहुत् आच्छा सवुज होता है, लेकिन इसमे पाणि आच्छा नहि होता है। इसकी किमत पान्नासे वहुत् कमती होता है। खानभी पान्नाके खानसे आलक होता है।

३६ हदिद।—इसका रङ्ग भुरापन लिये हुये सेहा और इसकी ओजन भारी होता है, मुसलमान लोग इसका मालासे जप करते है।

३७ सङ्गमूषा।—इसका रङ्ग सफेद, माट्टिया और चुयाके माफिक होता है, इससे कटोरा और खल वनावते है।

31. *Huzrul-Yáhu* or *Háuver*—Its color is like that of the clay. It is a good remedy for diseases of the urine.

32. *Teliyá*—Color, black. It has a sleeky appearance, such as is shown by things rubbed over with oil.

33. *Bilor*—Color, white. It is called Crystal by the Europeans. It furnishes the materials for chandeliers and the like.

34. *Berúj*—Its color is much lighter than that of the Emerald. Its mine is situated in the country of *Tont-torá*, in Hindusthan. According to some jewellers, *Berúj* and *Torá* belong to the same class of stone. The latter, however, shows forth a tinge of yellow.

35. *Murguj*—A variety of the Emerald, of a beautiful green color. But it does not possess what is technically called a very pure "water." It has a larger number of mines, and fetches much less value than the Emerald.

36. *Hadid*—Its color is black with a mixture of ashiness. This stone is very heavy in weight. Beads for rosaries are made out of it.

37. *Sung-Músha*—Color, white, or like that of the mud or of the mouse. Cups and mortars for grinding medicines in are formed out of it.

३८ सङ्गढेड़ी।—इसका रङ्ग काला होता है, इससे खल, कटोरा और तलवारका मुठ बनावते है।

३९ पितोनिया।—इसका रङ्ग सबुजकी उपर सुखी किटादार है।

४० दाहनफिरङ्ग।—इसका रङ्ग पेस्ताके माफिक थोड़ा सबुज होता है, मुसलमान लोग इससे माला बनावते है। इसके तिन जात है, लोकराइ, मिश्रराइ और तेलियाइ। इसातके उपर नेवुका रस देके घिसनेसे जिससे तांबेका समान रेखा पड़ते है, उसको लोकराइ, जिससे चांदीका समान रेखा पड़ते है उसको मिश्रराइ और जिससे सोणेका समान रेखा पड़ते है, उसको तेलियाइ कहते है।

४१ सङ्गसीमाक।—इसका रङ्ग लाल, जरद और थोड़े सेहामायेल होता है, इसके उपर सफेद, जरद और गोलाबी किटा रहते है, इससे खल और कटोरा बनावते है।

४२ सङ्गमरवर।—इसका रङ्ग पांसका माफिक होता है, यह पत्थर भोकराणागाडामे बहुत् पयदा होके जयपुरमे आते है, इसका रङ्ग लाल और सफेद मिला होनेसे भोकराणा कहते है।

४३ सोहानमखी वा सोणामखि।—इसका रङ्ग लीला होता है, लेकिन इसमे आच्छा पलिस नहि होता है।

38. *Sung-Dherí*—Color, black. Mortars, cups and hilts of swords are formed out of this stone.

39. *Pitoniá*—Color, green, interspersed with dots of red.

40. *Dáhun-firung*—Its color is green like that of the Pestachio nut. Beads for rosaries are made out of it. This stone consists of three kinds. Put a few drops of lemon-juice over a piece of steel, and rub this stone over it. If the mark, produced by rubbing it, is found to be of the color of copper, the stone should be considered as belonging to the *Lokrái* kind; if the mark be of the color of silver, the stone should come under the class *Miśrái;* if the mark be of a golden hue, the stone should be designated *Teliyái.*

41. *Sung-Símák*—Its color is either red, yellow, or blackish. Dots of white, yellow or red, are observed on this stone. Cups and mortars are formed out of it.

42. *Sung-Murbur*—It has an ash-like color. It is found in the mines of *Mokráná-gárá* and brought over in large quantities to Jeypore. When its color is observed to be a mixture of red and white, it assumes the name of *Mokráná.*

43. *Sohánmakhí*—Color, blue. This stone does not admit of good polish. Dots of a golden color are observed on some of the specimens.

कोइ कोइ सोहानमखीमे सोणेका छिटा देखा जाता है।

४४ जबरजद।—इसका रङ्ग सवुज, मुसलमान लोग इसका बहुत तारिफ करते है। यह पत्थर लसुनेकी खानमे पयदा होता है, लेकिन इसमे सूत नहि पड़ते है और यह बहुत निर्म्मल होता है।

४५ पायजहर।—इसका रङ्ग सफेद पांशका माफिक होता है, बदनपर विष लागके घाव होनेसे उसके उपर पायजहर घिसके लागानेसे वह शुक जाता है।

४६ जहरमूरा।—इसका रङ्ग थोड़ा सफेदपन लिये हुये सवुज होता है, इसका यही एक गुण है, कोइ चिजके साथ विष मिशायके जहरमूराके कटोरा-पर धर देनेसे वह विषका दोष काट जाता है।

४७ फिरोजा।—इसके रङ्ग आशमानी, यह पत्थर नहि, कांकरमे पयदा होता है, इससे आङ्गुटी आदि बनावते है।

४८ सङ्ग कुदरत्।—इसका रङ्ग काला, इसके उपर सफेद और जरद दाग रहते है।

४९ गवा।—इसके रङ्ग सफेद, सङ्ग गोरीमे जो कोइ गुण दोष है, इसमेभी सो सब गुण दोष होता है।

५० कसोटी।—इसका रङ्ग काला, इसमे सोणेको कसके परीक्षा करते है।

44. *Zuburzud*—Color, green. Mahomedan gentlemen have a great liking for this stone. It is found in the same mines as the Cat's-eye, but it has not any streaks over it. It is very transparent.

45. *Páy-Zuhur*—Its color is ashy white. It heals ulcers caused by the action of poison, when it is rubbed over them.

46. *Zuhur-Múrá*—Its color is green with a tinge of white. A cup formed out of this stone neutralizes the effects of poison that may be mixed with the thing placed in it.

47. *Ferozá (Turquoise)*—Its color is sky-blue. It is not a stone but a kind of *Kunkur*. It is used for finger-rings and other such things.

48. *Sung Kudrut*—Color, black, with white and yellow veins.

49. *Gubá*—Color, white. The description given for *Sung-gorí* applies to this stone. The *Gubá*, however, is softer than that stone.

50. *Kasotí*—Color, black. This stone is used for testing gold.

५१ शङ्खिया।—इसका रङ्ग शङ्खका माफिक सफेद होता है, इंराज लोग इसको बहुत् पसन्द करते है, इससे घड़िका लकेट बनावते है।

५२ दूरेनजफ।—इसका रङ्ग कांचा धानका माफिक, इसमे बहुत् पलिस होता है, इससे आङ्गटी बनावते है, यह पत्थर देखनेमे जबरजदके माफिक, लेकिन इसका रङ्ग जबरजद्से गाढ़ाभी होता है, हाल्काभी और साफभी होता है।

५३ शिरखड़ी या सङ्ग जराहत्।—इसका रङ्ग माट्टिके माफिक, इससे खेलाना बनावते है, जखम लागनेसे यह पत्थर घिसके भर देनेसे जखम पूरा हो जाता है।

५४ दारचना।—इसका रङ्ग दारचिनिका माफिक, मुसलमान लोग इससे तसवी बनावते है।

५५ सङ्गसितारा।—इसका रङ्ग बहुत् प्रकारका होता है और उसका उपर सोणेका माफिक छिटा देखा जाता है, सीसासेभी इसको नकल होता है।

५६ लाजवरद।—इसका रङ्ग नीला होता है, इसका उपर जगह जगहमे सोणेका छिटा रहते है।

५७ सङ्गमकड़ी।—इसके रङ्ग सादापन लिये हुये काला होता है, इसके उपर मकड़ीके जालके माफिक देखा जाता है।

५८ लुधिया।—इसका रङ्ग मेजेण्टारके माफिक लाल होता है, इससे आङ्गटी बनावते है।

51. *Sunkhiá*—Its color is white like that of the conch-shell. It is used by Europeans for lockets and held in much favor by them.

52. *Dúr-e-najuf*—Its color is like that of the green paddy husk. It is used for finger-rings and admits of very good polish. It looks like the *Zuburzud*. But its color is either deeper or lighter and much clearer than that stone.

53. *S'ir-kharí* or *Sung Jurâhut*—Its color is like that of clay. Dolls, toys, &c., are made out of this stone. This stone quickly heals up all bruises if it is rubbed into a paste and applied over them.

54. *Dárchaná*—Its color is like that of the Cinnamon. It is used by Mahomedans for beads for rosaries.

55. *Sung-Sitárá*—It is of two kinds. It has different colors in the specimens, and has dots of gold intermixed with them. It is capable of being imitated by lead.

56. *Lájburud*—Color, blue. Dots of gold are observed in portions of the surface.

57. *Sung-mukrí*—Color, black, with a tinge of white. Its surface looks like a spider's web.

58. *Ludhiá*—Color, red, like that of the magenta. Finger-rings are made out of this stone.

५८ सङ्गवांशी।—इसका रङ्ग हालका सवुज, यह पत्थर सङ्गसमसे नरम होता है, लेकिन इसमे पलिस आच्छा होता है।

६० हावास।—इसका रङ्ग सोणेपन लिये ऊये सवुज होता है, इसमे आच्छा पलिस नहि होता है, यह पत्थर दावामे लागते है।

६१ सफरी।—इसका रङ्ग सवुजपन लिये ऊये आशमानी होता है, जैसे कोयाका डिम।

६२ आवरी।—इसका रङ्ग कालापन लिये ऊये सोणेका माफिक होता है। गरिव आदमी इससे आङ्गुठी वनावते है।

६३ चिती।—इसका रङ्ग काला, और उसके उपर सोणेका छिटा और सफेद डोरा मालुम होता है।

६४ पाथरी।—इसका रङ्ग माट्टिके माफिक होता है।

६५ सङ्गलास।—मार्व्वलके जात।

६६ सङ्गसोवार।—इसके रङ्ग सवुज, इसके उपर भूरे रङ्गका रेखा देखा जाता है।

६७ जजेमानी।—सोलेमानीका जात, इसका रङ्ग पांशका माफिक होता है, इसके उपर वही रङ्गका डोरा देखा जाता है।

६८ दांतला।—इसके रङ्ग जरदीपन लिये ऊये सफेद होता है, शांख वऊत् दिनका पुराणा होनेसे जिस-माफिक थोडा जरदीपन है, इसके रङ्ग ठिक

59. *Sung Bánśi*—Color, light green. The stone is softer than *Sung-e-shum*, and admits of good polish.

60. *Hábás*—Its color is green with a tinge of gold. It does not admit of good polish. This stone is used for medicines.

61. *Safarí*—Color, sky-blue, with a slight tinge of green, like that of the crow's egg.

62. *A'brí*—Color, golden, with a shade of black. People of moderate means make finger-rings out of this stone.

63. *Chití*—Its color is black and it has golden dots and streaks of white over the surface.

64. *Páthurí*—Its color is like that of clay.

65. *Sung-lás*—A kind of marble.

66. *Sung-Síbár*—Color, green, with ash-colored streaks on the surface.

67. *Jajemání*—A variety of *Solemání*. Color, ash-like, with streaks of an ashy color on the surface.

68. *Dántlá*—Color, white, with a mixture of yellow, like that of an old conch-shell. The stone is found in the mines of the Diamond and is very transparent.

यही प्रकारका होता है, यह अति स्वच्छ, हीराके खानमे यह पत्थर पयदा होता है।

६९ पनघन।—इसके रङ्ग थोडे सबुजपन लिये ऊये काला होता है, इससे खेलाना बनावते है।

७० रत्तक या रतवा।—इसके रङ्ग लाल, यो आदमीका रातमे बोखार आता है, वह आदमी गलेमे यह पत्थर बांधनेसे बोखार छोड़ जाता है, और शिर घुराणीके बिमारीभी भाला होता है।

७१ उपल।—इसके रङ्ग नानाप्रकार होता ह, लेकिन इसके उपर नानाप्रकार रङ्गका अबरक पड़ते है।

७२ गुंद्दी।—फकिरलोग जिस प्रकारका नाना रङ्गका कांथा व्यवहार करते है, इसके रङ्ग तिस प्रकारका नाना रङ्गका क्षुद्र क्षुद्र अंशयुक्त होता है *।

७३ मरियम।—इसके रङ्ग सफेद, इसमे आच्छा पलिस होता है।

७४ अहवा।—इसके रङ्ग गोलावी, इसके उपर बड़े बड़े छिटा पड़ते है।

७५ डुंरी।—इसके रङ्ग कयके माफिक होता है, इसके खल बनावते है।

७६ अमलिया।—इसके रङ्ग थोड़ा कालापन लिये ऊये गोलावी होता है, इससे खल बनावते है।

७७ हालन।—इसके र मयला गोलावी, इसके यही एक गुण है, कि यह पत्थर रवरके माफिक नोते है †।

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* यही जातका एक पाथर राजा राजेन्द्रनाथ मल्लिकके मोकाममे है।

† यह जातका पाथरभी राजा राजेन्द्रनाथ मल्लिकके मोकाम पर है।

69. *Pun-ghun*—Color, black, with a tinge of green. Toys, figures, &c., are made out of this stone.

70. *Rattak* or *Ratavá*—Color, red. If worn on the neck, this stone is said to cure giddiness of the head and such fever as comes on only at night.

71. *Upul*—It is found to be of various colors, having a shade of blue over the surface.

72. *Gundrí**—It is parti-colored, like the cloak of the *Fakirs* (singing mendicants).

73. *Muriyam*—Color, white. It admits of very good polish.

74. *A'juvá*—Its color is rose-red, with large dots over the surface.

75. *Dumrí*—Its color is like that of the catechu. Mortars, pestles, &c., are made out of this stone.

76. *Umliyá*—Color, rose-red, with a tinge of black. Mortars, pestles, &c., are made out of this stone.

77. *Hálun*†—Its color is pale rose-red. This stone is elastic like the India Rubber.

* A specimen of this stone is in the possession of Rajah Rajendra Mullick.

† Ditto ditto ditto ditto.

७८ सङ्गजद।—इसके रङ्ग थोड़े सेहाइपन लिये ऊये सवुज होता है।

७९ खारा।—इसके रङ्ग सवुजपन लिये ऊये काला होता है, इसके खलमे मोति आदि पिश्ते है।

८० कांसला।—इसके रङ्ग सवुजपन लिये ऊये सफेद होता है, इसमे पाणि वऊत् आच्छा होता है, यह पत्थर हीराके खानमे पयदा होते है।

८१ मकनातिस।—इसके रङ्ग थोड़े सेहाइपन लिये ऊये सफेद होता है।

८२ हकिक कुलवाहार।—इसके रङ्ग सवुजके साथ जरद मिशा है, यह पत्थर जलमे पयदा होता है, इससे मुसलमान लोग जपका माला वनावते हैं।

८३ सङ्गसुरमा।—इसके रङ्ग काला, इसके भितर चांदीका माफिक चिकन रहते है, इससे आंखके काजर करते है।

८४ सङ्गसिया।—इसके रङ्ग काला, इससे नानाप्रकारका मूरत वनावते है*।

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* इस्के सेवाय लाशुका, सव्जा, चोंका, जरदा ऊर धूसरी आदि वऊत प्रकारके पत्थर विन्ध्य पर्व्वतम पाये जाते है। गौड़ पातसा की एक लाल् का पत्थर की चौकी (जिसपर उन्का सिंहासन राखा जाते है) वह चोकी विगु पेल् कलकात्तानिवासी अनरेवल महाराज श्रीयुक्त यतीन्द्रमोहन ठाकुर वाहादुर सि, एस्, आइ, महाशयके एमारेल्ड वा ओयार नामे वागमे मौजुद है।

78. *Sung-jur*—Color, green, with a mixture of black.

79. *Khárá*—Color, black, with a tinge of green. Mortars made out of this stone are used for grinding Pearls, &c., in.

80. *Kánslá*—Color, white, with a dash of green in it. It has very good "water," and is found in the Diamond mines.

81. *Muk-nátis*—Color, white, with a tinge of black.

82. *Hakik Kulbáhár*—Its color is a mixture of green and yellow. This stone is born in the waters, and is used for beads for rosaries.

83. *Sung-Surmá*—Color, black. The stone glitters like silver. Its powder is applied to the eyes by the *Hindusthanis.*

84.* *Sung-siyá*—Color, black. Figures and statues, &c., are made out of this stone.

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* Besides these there are several stones of an inferior variety, such as *Lulká*, or *Básí*, *Subjá*, *Dhonká*, *Jurdá*, *Dhusri*, &c., found in the Vindya mountains and other places. A platform made of *Lulká* over which the throne of the king of Gour is said to have been placed can now be seen in the "Emerald Bower," the country-seat of the Hon'ble Maharaja Joteendro Mohun Tagore Bahadoor, C. S. I. It was brought over from the ruins of the capital of Gour, in Maldah.

जहरी लोगोंका ठार कहते है।

मान् या वन् या आय्रन् पाओ	= एक टाका
सोयान् या ठाएल् पाओ	= दो टाका
एकोयाद् या वावर पाओ	= तिनो टाका
आय्रन्	= चारो टाका
सुत्पाओ या पालो	= पांच टाका
चिट्ठी	= छय टाका
बुल्ली	= सातो टाका
ठाल्	= आठ टाका
नाद्दली	= नय टाका
ढौस	= दश टाका
मान् वाढ़ाते ढौस्	= एगारे टाका
सोयान् वाढ़ाते ढौस्	= बारे टाका
एकोयाद् वाढ़ाते ढौस्	= तेरे टाका
आय्रन् वाढ़ाते ढौस्	= चौदे टाका
सुतपाओ वाढ़ाते ढौस्	= पनेरे टाका
चिट्ठी वाढ़ाते ढौस्	= षोले टाका
बुल्ली वाढ़ाते ढौस्	= सतेरे टाका
ठाल् वाढ़ाते ढौस्	= आठारे टाका

Conventional Terms used by the Jaharees in valuing Gems and Jewels.

Mán or bun or Ayrun Páo	=	1 Rupee.
Sowán or Tháel Páo	=	2 Rupees.
Ekoyáyi or bábur Páo	=	3 ,,
Áyrun	=	4 ,,
Sút páo or Pálo	=	5 ,,
Chittí	=	6 ,,
Bullí	=	7 ,,
Thál	=	8 ,,
Láilí	=	9 ,,
Dhaus	=	10 ,,
Mán bárháte Dhaus	=	11 ,,
Sowán ,, ,,	=	12 ,,
Ekoyáyí ,, ,,	=	13 ,,
Àyrun ,, ,,	=	14 ,,
Sút páo ,, ,,	=	15 ,,
Chittí ,, ,,	=	16 ,,
Bullí ,, ,,	=	17 ,,
Thál ,, ,,	=	18 ,,

नाइली वाढ़ाते ढौस्	= उनिश टाका
खुत	= कुड़ि टाका
मान् वाढ़ाते खुत	= एकिश टाका
सोयान् वाढ़ाते खुत	= वाइश टाका
एकोयाइ वाढ़ाते खुत	= तेइश टाका
आयुरन् वाढ़ाते खुत	= चब्बिश टाका
खुलपाओ वाढ़ाते खुत	= पचिश टाका
चिट्टी वाढ़ाते खुत	= छाब्बिश टाका
तुङ्गी वाढ़ाते खुत	= साताइश टाका
ठाल् वाढ़ाते खुत	= आठाइश टाका
नाइली वाढ़ाते खुत	= उनतिश टाका

मान यही ठारसे चिज विशेषमे एक, एकश, एक हाजार, और एक लाख इत्यादि समजना चाही। इस माफिक सबी ठारका होगा।

Láilí bárháte Dhaus	=	19 Rupees.
Sút ,, ,,	=	20 ,,
Mán bárháte Sút	=	21 ,,
Sowán ,, ,,	=	22 ,,
Ekoyáyí ,, ,,	=	23 ,,
Ayrun ,, ,,	=	24 ,,
Sút páo ,, ,,	=	25 ,,
Chittí ,, ,,	=	26 ,,
Bullí ,, ,,	=	27 ,,
Thál ,, ,,	=	28 ,,
Láilí ,, ,,	=	29 ,,
&c.,	&c.,	&c.

The term mán (one) may signify either one, *one* hundred, *one* thousand, or *one* hundred thousand, and so on, according to the proper worth of the jewels, the valuation of which has to be determined. So, with regard to other terms. These terms are used by Hindusthani jewellers among themselves, in the presence of lay customers, in order that they may be kept in the dark as to the real price of gems.

NEPAUL.*

THOUGH the language of Nepaul differs widely from that of Hindusthan, the names of jewels and the manner of examining them as known in this country are just the same as in India. The fact of Hindusthani jewellers taking over jewels to this country and selling them at high profit precludes the possibility of any one but the very rich buying them. Mines of Turquoise only are observed in this country. But the specimens found here are not of a good color and are consequently of less value than those seen in the mines in Persia and Afghanisthan. *Turmuli* is sometimes seen in the borders of Thibet, where Pearls and Corals are taken from Nepaul for commercial purposes. *Sinduriá*—a light-colored variety of the Ruby—is also sometimes found in that place. This stone is sold in India at 2 or 3 annas a *rutty*. *Sung Músá*, *Sung Dheri*, and other such stones are found in the hilly regions of Nepaul. The people of Nepaul are excessively fond of Pearls.

BURMAH AND SIAM.†

ACCORDING to the Burmese jewellers, there are no written works on gems in the Burmese language: or, at least if there are any, they are in the

* Materials supplied by Major Bissonath Upádhyáya, representative of the Court of Nepaul, at Calcutta.

† From Mokho Mia Sahib of Mandalay.

Royal Palace and are not accessible to the general public. Burmese jewellers always examine precious stones and gems by sight. They are well conversant with the method of testing the Ruby, Sapphire, and Topaz, and such other stones as are born in their country. They have learnt something about Diamonds from India; and of the rest of precious stones, their knowledge is limited, perhaps, beyond the names which they have converted into their own language.

Hírá.

THE Diamond is divided into four kinds; *viz.*, *Áfiu* (white); *Ábá* (yellow); *Anneyh* (black); and *Ání* (red). The black spots in the Diamond are known among the Burmese by the term *Meh;* fissures, by the word *Pajim*; and absence of water, by *Áinauh.* Unlike other nations, the people of Burmah keep the raised portion *(Ákai chhun)* of the Diamond on the top; and the flat surface (*Táblá*) on the bottom. The best specimens are those that are known as *Lede, i.e.*, heavy stones, of the first water *(Áiye kándeh).* The *Tuláni ghát* is called the *Áiyá,* and the *Gerddá ghát, Kobáyi.* The square cut is termed *Ákobá Ledáyun*—the best cut recognised. The Diamond is designated in Burmah by the word *Chein,* which is the Burmese for arsenic, perhaps, on the ground of both possessing the property of destroying animal life. There are no Diamond mines in Burmah.

Mánik.

The very red specimens of the Ruby are called *Menyu guni khanu yanghe.* The rose-red ones (called *Pániyáng)* are not considered so good. *A'niomoy*, *Ánijí*, and *Ánideh* are the different names which the Ruby assumes according to the degree of excellence which its color possesses.

The following are the names by which the defective varieties of the Ruby are known :—

Áiyode (those that have their red color mixed with black) ; *Noh* (those that have milky imperfections) ; *Áiye Zoye* (those that have their color deep in one part, and light in another) ; *Áiye le* (those that have no water) ; and *Áibo*, (those that have defective water).

The Ruby mines lie at a distance of ten days' journey from Mandalay under the mountains in the northern portion of the country. The number of mines lying there is three; these are called Mono, Ka-de, and Chápkín. The Mono mines produce the best specimens, and foreigners are interdicted access to them. These mines are leased out to some of the rich people of the country. Specimens exceeding 1,000 Rupees in value are not allowed to be taken out of the country without the knowledge of the King; those that are sent out are done so with some stratagem or other. Rubies in their rough state are called *Kenu Sá* or *Ái Ái ;* when cut, they are called *Táblá ;* and when polished but not cut, they are termed

Tanjin. The weight of a Ruby now in the possession of the King is one *Tical* (one tolah, six annas, and three pies).

Nílá.

The names of the best specimen of Sapphire are *Nílá, Nikhádáun* (of the color of the wings of the bird known in Burmah as *Nikhá*), and *Seiyaun* (of a faint tinge of green). The Burmese agree with Hindusthani jewellers as to what constitute the defects of the Sapphire.

The Topaz and the Sapphire come from the same stock, and differ only in color.

Names of the nine precious Gems.

English.	Burmese.
Diamond ...	... Chein.
Ruby ...	... Budmiyá or Choní.
Cat's-eye ...	... Cháno.
Zircon ...	... Gomok.
Pearl ...	... Pa-le.
Coral ...	... Tadá.
Emerald ...	... Miyá.
Topaz ...	... Outfiyá.
Sapphire ...	... Nílá.

Burmese jewellers assert that the same system of testing gems obtains in Siam as that which is adopted in Burmah. There appear to be no strong grounds for not accepting this statement. Siam was at one time subject to Burmah, has its language somewhat similar to that of the latter country, and produces the same kinds of stones as are found

in Burmah. It stands to reason, therefore, that the Siamese system of examining gems is not unlike that of Burmah.

Sapphire mines have recently been discovered in the provinces of Battambonej and Chantaboon in Siam.

CHINA AND JAPAN.

WE regret that we could not obtain from the people of China living at Calcutta such information regarding their jewelry as one might desire to possess. The few merchants who live at Pollock Street failed to give us any information. Our inquiries, however, met with some success at 8, Pollock Street, which represents the firm of Messrs. Hangpo and Co. The gentlemen connected with this House were inhabitants of Canton, and were good enough to impart us such information as they had at their disposal.

The following lines embody the result of our inquiries at the above-mentioned office, supplemented by such other light as could be gleaned from histories and works of travel.

The Topaz, Ruby and Sapphire are mostly found in China. The Topaz is used by all the noblemen of the country. The Chinese Sapphire does not possess as good "water" as the Siamese stone, but its color is pretty good. The Diamond is observed

in certain portions of the Empire, but not in large quantities. The Cat's-eye is also sometimes seen. It is somewhat blackish in color, and its "line" is not particularly good. The Chinese trade in jewelry which they bring from India and America. The seas about China and Japan abound in Corals, and the neighbouring people deal extensively in them. It is customary with the rich in China to wear costly apparel on birth-day anniversaries. Such as are dressed in red wear the yellow stone, *i.e.*, Topaz; such as are clad in yellow use the red jewels, *i.e.*, Ruby or Coral.

Five principal gems are recognised in the Chinese religion, *viz.*, Ruby, Diamond, Pearl, Emerald, and Coral. The Sapphire and the Topaz are classed with the Ruby—the difference being in color only. Like the Hindus, the Chinese believe in the fact of these five gems being respectively presided over by different deities.

The rich men in China make use of jewels with a view to prolong their life. In order to bring about good or to prevent mischief being done, some people wrap up the five principal gems in small bits of paper in which are respectively written the names of their presiding planets, together with those of the moon and of the twenty-seven stars, and suspend them before the entrance to their houses. Others burn the contents of the papers and use their ashes with wines. According to the laws of the country, no one could wear jewels more precious than those

used by the royal family. It is related that during the reign of Kiaking, Kienilung, his favorite minister, had the audacity to enter the palace wearing a big, rare Pearl on his person. His body was hacked into ten thousand pieces, the whole of his estate confiscated to Government, and his family all banished out of the Empire.

The Pearl is the most favorite gem of the Chinese. The hand-fan is one of the indispensable personal ornaments used by noblemen on festive occasions, and these fans are invariably found to be studded with small Pearls. Small Pearls are also used in the fringes of umbrellas and in the body of the umbrellas themselves. They enter largely into the workmanship of the red silk cloths whereon the rich men sit, as also into that of any apparel which they use for covering their body. Like some other nations, the Chinese use Pearls for medicinal purposes, chiefly with the object of obtaining physical strength. Pearls of all shapes, such as the Pacific produces, are often set in gold, converted into the figures of cats, dogs, men, &c., and placed in the Buddhist temples and other sacred places. The skins of Pearls of a less value are sometimes put by the rich over windows, lids of boxes, handles of fans, and frames of pictures.

China abounds in various descriptions of marbles, Porphyry, Jasper, Quartz and other inferior stones.

Japan yields a considerable amount of revenue to the Government by its mineral products. No

Diamonds have been found in this place, but Agates, Carnelians, and Jaspers are met with,—some of them of great value. Nearly all parts of the coast of Japan supply Pearls, frequently of great size and beauty.

Pearl-fisheries in Manchooria and elsewhere and such like sources furnish an important addition to the Imperial revenue of China.

Names of the nine precious Gems as known in Canton.

English.		Chinese.
Diamond	... ...	Chunsyák.
Ruby	... ...	Sefláyusyák.
Cat's-eye	... ...	Máuji gán.
Zircon	... ...	Pisí.
Pearl	... ...	Chuntí.
Coral	... ...	Sáu-ho-chí.
Emerald	... ...	Luksyák.
Topaz	... ...	Silangsyák.
Sapphire	... ...	Chángsyák.

AFGHANISTHAN.*

GEMS and jewels are in less use among the people of Afghanisthan, Turkistan, and other countries in Central Asia, than among other nations in the continent of Asia. As a consequence, no works exist on the subject of jewelry in Pushtoo,

* From Moulvie Abdool Huq, the son of Mollah Habibullá, a learned man in the court of Kondul Khan, Governor of Candahar.

the language of the Afghan nations. Jewels are called in this language by the term "jaháer." The examination of gems is conducted by sight only by *Hakims* and *Moulvies* of note, and no nobleman in this country would purchase any jewels without consulting with them. It is the opinion of these connoisseurs that none but the virtuous has any right to the use of jewels.

Lájburud, Ákik, Pirojá (*Ferozá*), and *Sung Mukshúd* are generally found in the country of the Afghans. The last mentioned stone is to be seen in the city of Candahar. Ruby is found at Badakshan, but it is far inferior to that of Burmah. Pearl is called "Murgulur" in Afghanisthan. Diamond, Emerald, Topaz, Ruby, Zircon and Sapphire are never born in this country. These stones are known to the people by their Persian designations, the Pushtoo language having no words to represent them. The Cat's-eye is called by the Afghans by the term *Pishi-Tursi,* but it is not a production of any mines in this country.

Pirojá (Turquoise)—This stone is found in abundant quantities. According to the learned *Moulvies,* cataract in the eyes is cured some time after a Turquoise, set in a silver ring and dipped into water, is applied over the parts affected,—the application being accompanied by the chanting of the name of the Almighty.

Sung Mukshúd—A very favorite stone with the Afghans, and used by them for beads

for counting their prayers. A rosary consisting of the best specimens of this stone fetches from Rs. 200 to Rs. 250 in value. The *Hakims* use this stone rubbed into a paste, as a remedy for cholera.

Káhárbá—The color of this stone is yellow like that of the *Chámpá* flower. This stone is used by the Afghans as a capital tonic. The *Káhárbá* is found in Arabia and Egypt, and is known to sell for from Rs. 3-8 to Rs. 10 per *tolah*. It is used also for beads for rosaries.

Murján—The Coral. It is given by the *Hakims* as a tonic, with powdered gold.

Lájburd—Color, black, with dots of gold on the surface. The *Sirdars* and other noblemen grind this stone into powder and mix it with the paint with which they have the walls of their rooms painted. Worn on the neck by young children, the *Lájburd* protects them from witchery. It is also used for medicinal purposes.

Solemáni—Beads for rosaries and finger-rings are made out of this stone. The *Solemáni* has the power of keeping off all earthly woes if it is

kept in the house. It insures the owner victory over his enemies. *Molláhs* of known miraculous powers can give life to this stone by incantations, and can, by means of such a stone, disenchant a person who might have fallen victim to "witchery." It is said that this stone can be continually kept alive if it be put within a small box in which vermillion is usually kept.

Sukrásarif—The name of a stone found in *Baitul-mukdadas* (Jerusalem). Color, white; weight, about 25 or 30 *maunds.* This stone is said to be situated above the earth and suspended in ether. The Afghans make reverential bows to the situation of this stone.

Huzur Áosud—The sacred stone of the Mahomedans at Mecca. It is said that the original color of this stone was white, and that the polluted touch of the sinners coming frequently on pilgrimage has rendered it black. The Hindus call this stone *Maccesvara S'iva*—as it looks somewhat like the phallus of *Mahádeva.*

EGYPT.*

WHEN the Mahomedans unfurled their banners, and directed their religious expedition from Mecca to the West, they introduced the *Korán* into Egypt, Turkey, Morocco and such other countries on either coast of the Mediterranean as could be successfully brought under subjection. The study of the *Korán* necessarily involved the study of Arabic, in which language the sacred book of the Mahomedans is composed, and ultimately led to the systematic cultivation of that language. Gradually, Arabic began to take deep root in the country and to be blended with local dialects. It is not a matter of wonder, therefore, that the language used in naming the varieties, defects &c., of gems and jewels by the people of Egypt, Tunis, Morocco, Abyssinia, and other such places, is partly Arabic and partly local. Almost all the countries belonging to the Mahomedans or originally conquered by them, have their language based either on Arabic or Persian. Most of the countries East to Persia have had Persian for their dialect. As in India, Urdu is the result of the mixture of Persian with Hindi, so there is in each country, to the West of Persia, a hybrid language

* Materials received from Sayyid A'bbás, an Egyptian merchant, at present of Calcutta.

which is a combination of Arabic with the language of the locality. As Hindusthani jewellers use Persian expressions in their description of jewelry, so the Egyptians use certain Arabic terms in connection with the designation and examination of precious gems. There are some works on jewelry in Egypt, written in the modern dialect of that country. But the Egyptian *Moulvies* of the present day cannot enlighten us on the views held on the subject by the ancient authorities.

(1) *Álmáz*—Diamond. This is the strongest, lightest in weight, and most brilliant, of all precious stones. It is iridescent like the crystal prism. It is divided into four classes of color; *viz.*, white, yellow, black and red. The best specimens of all are those that are white like the quick-silver and very light in weight. The next in quality and value are the yellow ones. The black specimens are the hardest of all, and are of less value than the yellow ones. The rose-red varieties are pretty good.

The presence of a kind of insect of the appearance of black dots inside a Diamond constitutes one of the defects of this stone.

The use of the Diamond with gold imparts to the wearer health and vigour.

The *Bedúrí* is palmed off on ignorant customers as the Diamond. It looks exactly like the Diamond, but is of very little monetary value.

(2) *Lálá*—Ruby. Color, red. The *Lálá* is a warm and dry stone. Its color is divided into four classes, each class being designated a *Darwázá*. The very lightest color is called the first *Darwázá*; a little deeper color is termed the second *Darwázá*; still deeper, the third *Darwázá*; and the deepest of all, the fourth *Darwázá*. The hardness of the stone is proportionate to the depth of its color.

The following are the defects of the Ruby:—Very dazzling color; *dudhá* (fissures); *usutfá* (shady imperfections); and *nákas* (very light color).

The nobility prepare *Surmá* from this stone. The Ruby taken with *májoom* (electuaries) adds strength to the body.

The *Gomeda* sometimes passes muster for the Ruby.

(3) *Yácut Ájruf*—A variety of the Ruby. The qualities and imperfections are to be judged by the same rules as are applicable to the Ruby.

(4) *Yácut Ásfur*—This stone is divided into three classes; *viz.*, *Ásfur* (yellow); *Ábiyud* (white); and *Khámuri* (rose-red). The qualities and imperfections of this stone are the same as those of the Ruby.

(5) *Láláha*—An inferior variety of the Ruby. The same rules as to qualities and imperfections as are applicable to the Ruby hold good as regards this stone.

(6) *Zummurrud*—The Emerald. Its color is *Sádekul kudár*, *i. e.*, very green. Like the Ruby, it is divided into four *Darwázás*. The fact that a serpent immediately falls to licking a *real* Emerald as soon as it happens to come across it, is the best test for a true specimen.

The external use of an Emerald secures to the wearer unbounded influence over mankind.

The *Zuburzud* is sometimes mistaken for the Emerald. Its color is green mixed with yellow. *Bájhur*, a stone of a green color mixed with black, is again sometimes mistaken for the *Zuburzud*. The internal use of this stone (rubbed into a paste), neutralises

the effects of poison. *Dúr-e-nujuf*, a white stone, is sometimes passed off as the *Bájhur*. It has, however, no place in jewelry.

(7) *Luluh*—The Pearl. It is *Mákhup-orko, i.e.*, consisting of three scales; *Tukilbujanu, i.e.*, heavy in weight; and *Bamokolas, i.e.*, round. The best specimens are those that are *Supakífi* (clear) and *Ábiyut* (white). Those that are *Áṣfur Ál-hámár*, or yellow with a tinge of red, belong to the second *Darwázá*. To the third *Darwázá* belong those that are *Ásbád*, or white with a tinge of black. Pearls are found at Baharin, a place near Bussorah.

The Pearl has two cuts; *viz.*, the *Bamokolas* or circular-shaped, and the *Álátul* (*Latkán*) or the drop-shaped. Irregular cuts are called *Ábuj* and are not liked.

The absence of any of the qualities enumerated above constitutes a defect of the Pearl.

The Pearl-powder taken with electuaries strengthens the body and adds lusture to the eyes.

(8) *Murján*—The Coral. It is found in the seas, in the shape of a tree. The best specimens are those that are very red, very hard, and very heavy in

weight. The degree of the inferiority of the Coral is proportionate with the lightness of its color. The Coral is called *Yuseri* or *Hakik-Kulbáhár*, when its color is black.

Cut open the top of a lemon, and put a piece of Coral inside, and then cover up the opening with a paste of clay. Put this lemon under fire for some time till it gets white with burning. Take it out, and after grinding the stone well, use it as a *Surmá* for the eyes. Mixed with electuaries, and taken, the Coral gives great physical strength.

(9) *Ákik Yámání*—The red specimens belong to the first class; the yellow ones to the second. The green ones are known as the *Antas;* the black ones, as the *Solemání;* and the ash-colored ones, as the *Guri*—the worst variety. *Guri* is, in Arabic, termed the *Sáb.*

An extraordinary specimen of a sky-blue Cat's-eye has been presented to the author of this work by Sayyid Ábbás, formerly an Egyptian merchant but now a *Fakir.* This stone had been presented to the Sayyid by an Arab Prince, as a reward for his proficiency in playing upon the musical instrument *Sarod.*

There are a thousand different kinds of stones, but these are not taken into account in jewelry.

Names of the Nine Precious Gems.

	English.	Egyptian.	Bagdadian.
1.	Diamond.	Álmásh.	Álmásh.
2.	Ruby.	Lálá.	Yácut.
3.	Cat's-eye.	Áyinulhir.	Áyinulhir.
4.	Zircon.	Láládu.	Láládu.
5.	Pearl.	Luluh.	Komás.
6.	Coral.	Murján.	Murján.
7.	Emerald.	Huzrul Háiyá or Zummurud.	Zumurrud.
8.	Topaz.	Yácut Ásfur.	Yácut Asfur.
9.	Sapphire.	Yácut Ájruk.	Yácut Ájruk.

NORTH AND SOUTH AMERICA.

THE rules as to the testing and valuing of precious stones in the New World are not the same in all the countries that it embodies. Those places that have been originally colonised or is still possessed by the British are guided by the British standard of testing jewelry: those that belong to the French, Dutch, Danish, or Spanish, are amenable to the laws of the respective states to which they belong; and so on. The republics have the same laws as to the use and identification of precious stones as obtain in the countries whose inhabitants form the bulk of their population.

The aboriginal natives, whose number is gradually getting less, delight in Pearls and Corals, with which they have been known to decorate themselves.

ANTARTICA AND POLYNESIA.

ANTARTICA, which represents the group of islands lying within or near the Antartic Circle, and Polynesia, which consists of a vast multitude of small islands scattered over the Pacific, have not been much known to us as containing mines of any precious stones. These are inhabited by wild people, most of whom tattoo their bodies and decorate themselves with sculls and pieces of bones strung together.

AUSTRALASIA.

THE British possessions in Australasia are Australia, Tasmania, New Zealand, Norfolk Island, Auckland Isles, and Chatham Isles. The inhabitants of these colonies are, for the most part, British, and are, consequently, subject to the same rules for the identification and valuation of jewels as obtain in the mother-country.

MALAYSIA.

THIS consists of the islands that are generally reckoned as belonging to the Eastern Archipelago. The aboriginal inhabitants of these Islands are chiefly Malayese and partly Papuas or Oceanic Negroes, who are almost complete savages. Some of these islands are foreign possessions; portions of Java and Sumatra, for instance, belong to the Dutch; the Philippine Islands, to Spain; Labuan, on the west coast of Borneo, to the English, and so forth. The mode of testing and valuing jewels and of using them in these places is partly the same as obtain in the countries from which the colonists have respectively settled, and partly a mixture of the rules that are in use in Burmah, Siam, Ceylon, India, and other neighbouring countries. Borneo is known to contain Diamond mines.

CEYLON.*

THE jewellers of this country are called *Chuliás* by their brother professionals of India. As the jewellers of Hindusthan use for their language of jewels, Sanskrit, with a mixture of *Urdu*, together with the dialects of their respective localities, so the Cingalese *Chuliás* use Sanskrit with a mixture

* From Ahmud Sadkattuliá Saheb, a Cingalese jeweller.

of *Páli* (their national language), together with the provincial dialects of the people. In Ceylon, works on jewelry in the *Páli* language can, if searched for, be met with. We have, fortunately, been able to secure a copy of a Cingalese work on stones —called *Ratna Parikshá*—composed in the *Páli* language. What we propose to give here is not, however, the reproduction of views enunciated in this work. The views orally received from Cingalese jewellers of the day form the subject of our present notice.

Nine precious stones are recognised in Sanskrit authorities, whereas eight stones are reckoned as the principal ones by the *Chuliás* of Ceylon—*Gomeda* being rarely used in the country, and not considered as belonging to the class of *the* precious stones. The term "Ratnam" is used as a general designation for jewels. Most of the names of the stones are based on Sanskrit and used as such both by the Hindu and Mahomedan jewellers of the country. Thus: Híraka is called Bajram; Máṉika, Máṉikyam; Nílam, Nílam; Vaidúryya, Vaidúryyam; Pushparága, Pushparágam; Marakata, Puchche; Muktá, Muttu; Prabála, Pagalam. It will be observed that the first four words are exactly Sanskrit; the fifth is a local dialect; and the last three are *Páli*, a corruption of the Sanskrit.

Bajram—The Diamond. This stone has been known to possess the same four varieties of color as are recognised by

Sanskrit authorities; *viz.*, white, black, red, and yellow. The white specimens are called "Vairúppú Vairam;" the black ones, "Karppú Vairam;" the red varieties, "Sakarppú Vairam;" and the yellow ones, "Madhú Varnam." The *Chuliás* acknowledge the same defects of the Diamond as jewellers of other countries. Such Diamonds as have black spots about them go by the name of "Karttupúlí;" those that have black streaks are called "Idkal." Of all defects of the Diamond, the above two are the most important. No Hindu Cingalese would ever consent to keep in his house a Diamond having black streaks over it. The people of Ceylon have an idea that the Goddess of Fortune never resides in the home of one who keeps in it a Diamond having any of the two defects specified as above.

Mánikyam—The Ruby. By the term *Mánikyam*, the *Chuliás* mean such stones as have the color of the pure, transparent blood issuing afresh from the body of a healthy animal.

The ordinary varieties of the Ruby are called "Sappú" by Mahomedan jewellers and "Gambu" by the Hindus. "Carlinum" (Carnelian?) is the name applied to such specimens as have a tinge of black in them; and "Mancha," to such as have a dash of yellow in them. According to the *Chuliás,* the spotless specimens only are entitled to be kept in the Royal Treasury. Others are productive of no good to the possessors thereof. The "milky imperfections" in the Ruby are called "kobánk" by some, and "Nasle" by others.

Nilam and Pushparága—The Sapphire and the Topaz. The defects in these stones are judged by the same standard as apply to the testing of the Ruby.

Puchche—The Emerald. The *Chuliás* divide the Emerald into two classes;* *viz.,* the old and the new. The former specimens go by the name of

* Hindusthani jewellers also divide the Emerald into two classes. Those born in the old mines are noted for their transparency, the depth of their color and the purity of their water. Those that are found in the new mines are rather less deep in color, less transparent, contain less pure water, and have, instead of the color of the green corn, somewhat of a blackish tinge in some of the specimens.

"Param Puchche;" the latter, by that of "Pudu Pachche."

Vaidúryyam—The Cingalese are great admirers of such specimens of the Cat's-eye as have the surface of a golden color. Such specimens are called Punyakan Vaidúryyam. Those stones that have a black surface are styled "Karnúl Vaidúryyam." The *Chuliás* call the "line" in the Cat's-eye by the same term (*Sut*) as is used by Hindusthani jewellers. Unlike the Hindusthani jewellers, the Hindu *Chuliás* attach some value to the black varieties, and none whatever to the smoke-colored and parti-colored specimens. The defective specimens are called "Tarburi" and those that contain no "lines" are known as "Áknenul."

Muttu—The Pearl. The *Chuliás* are at one with other authorities in the testing and in pronouncing upon the merits and defects of the Pearl. The good, round, transparent Pearls are called Ánimuttu; the blackish specimens, Mas'u; the yellowish ones, Chillír; the very small varieties, Tur; the deformed

specimens, Ánsár; and the ones used for medicinal purposes, Más'í. The Sujni cut is known by the name of Krayal; the best cut, by that of Ánikrayal, and the worst cut, by that of Kháráp Krayal.

The seas about Ceylon abound in Pearl-fisheries. These Pearls are brought over to India and sold by the *Chuliás*, who take away Emerald, Vaidúryya and such other stones as are not found in abundance or found at all, in Ceylon, where they sell them to great advantage.

Pagalam—The Coral. It is divided into two classes: The light-colored specimens are called "Bel-le," and the colored ones, "Kappu." The black varieties are called "Kul-li Kappu;" the drop-shaped ones, "Tari Kumbu," or "Nim-le;" and the defective ones, "Nim chasi." The Pearl and the Coral are sold in Ceylon by *Tolas* and *Dákiní*. The wild Cingalese never use a Coral that is not defective. They labor under an impression that genuine Corals cannot but be defective.

Zuburzud—Called in Ceylon "Puchche Marakatam," and there reckoned as a variety of the Emerald.

Good specimens of the Ruby are rarely met with in Ceylon. Diamond has sometimes been found in some of the old mines. The Sapphire and the Topaz are to be had in abundance. Generally speaking, colored stones are termed "ŕrnir" if they have their color deep in some portions and light in others; "Sughar," if they have their color very light; "Káttábák," if their "water" is impure; and "Nírbák," if they possess a very good "water."

THE

CHEMICAL ANALYSIS OF PRECIOUS STONES.

Beryl : Emerald.

Combination of glucina, silica, and alumina.

		Emerald.	*Beryl.*
Glucina	...	12·50	15·50
Silica	...	68·50	66·45
Alumina	...	15·75	16·75
Oxide of Chrome	...	0·30	0·00
Oxide of Iron	...	1·00	0·60
Lime	...	0·25	0·00

Sp. Gr. 2·76 to 2·73. H. 7·5—8.

Native form : a hexahedral prism terminated in a six-sided pyramid, imbedded in a vein of magnesian limestone traversing hornblende rocks. Colour : Emerald, grass-green ; Beryl, light green, tinged more or less with blue.

Calcedony

Consists of silica and alumina.

Silica	...	...	84·0
Alumina	...	...	16·8

Sp. Gr. 2·6. H. = 7.

Agate, Heliotrope, Onyx, Plasma, Sard, are all varieties of Calcedony differently coloured by metallic oxides.

Native form : botryoidal (grape-like) masses ; but more frequently found in rolled pebbles.

Diamond.

Pure carbon. Sp. Gr. 3·55 (inferior to the Sapphire).

Hardness = 10, the highest in the scale. Highly electric by friction.

Native form: an octahedral crystal, usually modified by the obliteration of the angles and edges; found mixed with gold-dust in a hard ferruginous concreted gravel. Colour: pure white, often tinged with yellow, red, blue, &c.

Garnet.

Combination of a silicate of the protoxide of iron with silicate of alumina.

Silica	...	...	33·75
Alumina	...	...	27·25
Oxide of Iron ...		...	36·00
Oxide of Manganese		...	0·25

Sp. Gr. 4·2. H. 6·5 to 7·5.

The native garnet (Almandine) is not electric by friction, but when polished and facetted I have found by experiment that it becomes highly so.

Native form: a rhombic dodecahedron, imbedded in mica-slate; also loose in the earth. Colour: dark red, sometimes purple.

Lapis-Lazuli.

Silica	...	...	49·0
Alumina	...	...	11·0
Lime	...	...	16·0
Soda	...	...	8·0
Oxide of Iron	...	...	4·0
Magnesia	...	...	2·0
Sulphuric Acid ...		...	2·0

Sp. Gr. 2·95. Hardness sufficient to scratch glass.

Found massive, but sometimes in rhombic dodecahedrons. Colour: pure azure.

Opal.

Combination of silica and water.

Silica	... ...	90·0
Water	... ...	10·0

Sp. Gr. 2·9. Hardness not sufficient to strike fire with steel.

Found massive imbedded in a decomposed porphyry and in trap-rocks. Colour, milky, but richly iridescent.

Peridot: Chrysolite.

Combination of magnesia, silica, and peroxide of iron.

Magnesia	... ...	43·5
Silica	... ...	39·0
Oxide of Iron	... ...	19·0

Sp. Gr. 3·3—3·5. H. = 6·5—7.

Primary form: a right prism, with rectangular bases; but occurs more frequently in rounded crystalline masses. Colour: green, more or less mixed with yellow.

Sapphire: Ruby: Oriental Topaz.

Pure alumina, coloured from admixture with oxide of iron.

		Sapphire.	*Ruby.*
Alumina	...	98·5	90·0
Lime	...	0·5	0·0
Silica	...	0·0	7·0
Oxide of Iron	...	1·0	1·2

Sp. Gr. 3·99. Hardness only inferior to the diamond. Highly electric.

Native form: six-sided prism variously terminated, but more frequently found in rolled masses. Colours: blue, blood-red, and yellow.

Spinel and Balais.

Combination of alumina and magnesia, coloured red by a minute admixture of chromic acid, or blue by the protoxide of iron.

		Red.	*Blue.*
Alumina	...	74·50	72·65
Magnesia	...	8·25	14·63
Silica	...	15·50	5·45
Lime	...	0·75	0·00
Protoxide of Iron	...	1·50	4·2

Sp. Gr. 3·5. H.=8.

Native form: the perfect octahedron, like the diamond, and similarly modified. Colour: Spinel, red, or slightly tinged with cinnamon; Balais, pale rose or lilac.

Topaz.

Combination of alumina, silica, and fluoric acid.

		Brazil.	*Saxony.*
Alumina	...	47·5	59·0
Silica	...	44·5	35·0
Fluoric Acid	...	7·0	5·0

Sp. Gr. 3·49 to 3·56. H.=8. Highly electric by friction.

Native form: prism with the sides deeply striated, and the ends very variously terminated. Colour: vinous yellow.

Turquoise.

Considered by Fischer to be only clay coloured by oxide of copper; but Jahn notices—

Alumina	...	...	73·0
Oxide of Copper		...	4·5
Oxide of Iron ...		...	4·0
Water	...	...	18·0

Sp. Gr. 2·8—3·0. H. 5 to 6.

Occurs in kidney-shaped masses, usually botryoidal, or mimillated. Colour : blue.

Zircon.

Combination of zirconia and silica.

		Jacinth.	*Jargoon.*
Zirconia	...	70·0	66·0
Silica	...	25·0	31·0
Oxide of Iron	...	0·5	2·0

Sp. Gr. 4·5 to 4·7. H. 7·5.

Primary form: rhomboidal octahedron, modified like the diamond, but all its angles set obliquely. Colour : orange, sometimes white.

The test of relative hardness is a very important one for ascertaining the species of precious stones, on account of the facility of its application. Its principle is the fact that the native crystal of any species will scratch all in the scale below itself. Thus the Diamond, standing highest (10.) scratches all the rest. The following is the received scale : 9. Corundum : Sapphire, Ruby ; 8. Brazilian Topaz ; 7. Rock-crystal ; 6. Adularia ; 5. Asparagus-stone ; 4. Fluor Spar, &c.

The test of the relative specific gravity of the different species, a criterion upon which our modern mineralogists lay so much stress, and which they

claim as a discovery of their own, was well known and resorted to by the Persian jewellers six centuries ago, and if then, doubtless at a much earlier date.

Ben Mansur's notice of this point is so curious as to demand its insertion at length :—"Of the relations of certain precious stones to others. *Abu Rihan* pretends to have discovered by experiment that one *miscal* of the Blue Jacut stands in equal proportion with five *dank* and three *tissu* of the Red Jacut; with five *dank* and two and a half *tissu* of the Laal; with four *dank* minus one *tissu* of Coral; and with four *dank* minus two *tissu* of of the Onyx, or of the Crystal.

"The method used for the investigation of the weights and dimensions of gems is the following. They take a bowl filled with water, and throw the stones singly into the same. The quantity of water that through the immersion of each separate stone flows over the bowl occupies the space of the same. God knoweth best!"

Note.—The *dank* in Egypt=3 carats, in Spain=2. It is the quarter or the sixth of a drachm. The *tissu*=4, or 2 grains of barley. The *miscal*=1½ drachm.

TABLE OF WEIGHTS AND PATTERNS

OF THE

LARGEST KNOWN DIAMONDS

AND

OTHER PRECIOUS STONES.

"The King of Portugal's," as large as a hen's egg, pea-shaped, slightly concave on one side; colour, deep yellow, and suspected of being a Topaz, uncut; weight, 1680 car. (Mawe.)

"The Rajah of Mattan's," found at Laudak in 1787, uncut, 367 car.

"The Nizam's," found at Golconda, uncut, 340 car.

"The Great Mogul's," found at Coulour; weight in the rough, 787½ car.; cut as a rose, 280 car.

"The Great Table," seen by Tavernier at Golcond in 1642; weight, 242½ car. It was on sale for 5,00,000 rupees, he bade 4,00,000 for it in vain.

"The Regent," found at Puteal, in the rough, 410 car., cut as a brilliant, 136⅞ car.

"The Orloff," Indian cut as a rose, 193 car. It has a faint yellow tinge.

"The Star of the South," found at the Bogageni mine, Brazil, by a negress (1853); in the rough, 254½ car.; cut as a brilliant, 124¼ car. The stone has a decided tinge, some say of rose, others, of yellow.

"The Koh-i-noor," Indian cut, but retaining nearly its native weight, 186½ car.; re-cut (1862) as a brilliant, 102½ car.

"The Grand Duke of Tuscany," sometimes named "The Austrian"; cut as a double rose, $139\frac{1}{2}$ car. Its colour is a decided yellow; and there is a tradition that the stone was bought for a trifle as a mere coloured crystal at a jeweller's in Florence.

"The Shah" (Russia), a long prism, retaining many of its native faces, 95 car. What greatly adds to its interest is a Persian inscription cut upon it. Bought of Chosroes, Abbas Mirza's youngest son.

"The Nassack" (the Marquis of Westminster's), captured from the Peishwah of the Mahrattas; Indian cut, $89\frac{3}{4}$ car., a pear-shaped stone, re-cut as a brilliant in London, $78\frac{5}{8}$ car.

"The Pigott," $82\frac{1}{4}$ car., was disposed of by lottery in London (1801) for 30,000*l*. The present owner is not known.

"Mr. Dresden's Diamond," from Brazil (1860), heart-shaped, a shallow brilliant, $76\frac{1}{2}$ car.

"The Empress Eugènie's," a brilliant, 51 car.

"The Pasha of Egypt's," a brilliant, 40 car.

"The Dutch," 36 car.

"Hope's Blue Diamond," suspected to be that of the French regalia (stolen in 1792), and then weighing 67 car., and afterwards re-cut as a brilliant to its present weight of $44\frac{1}{2}$ car. This was probably at its origin the stone "d'un beau violet," weighing in the rough $112\frac{3}{16}$ car., but disadvantageously shaped, being flat and thin, brought

from India by Tavernier, and sold to Louis XIV. in 1668.

"The Polar Star," (Princess Yassopouff), a brilliant, 40 car.

"The Treasury of Dresden's," emerald-green, 31¼ car.

"Halphen's Rose-coloured," 22½ car.

"Prince de la Riccia's," rose-coloured, 15 car.

"Paul I.'s," ruby-coloured, 10 car.

"Tagore Brilliant," about 48 car.

"Arundhatí."

&c., &c., &c.

Mawe also mentions as belonging to the Portuguese crown two other diamonds, rough, of great beauty; the one weighing 215 carats, the other, a little less. Both were found in the river Abaytè, to the east of the district of Minas Geraes, by three men banished into the interior. Besides these, he notices two nearly perfect octahedrons, of 134 and 120 carats each. And to conclude, the State waistcoat of Joseph I. had twenty buttons, each a single diamond worth 5,000 *l*.

The largest known Emerald is the Devonshire, two inches in diameter, and of the finest colour: not cut. It came from the Muzo mine, Santa Fé di Bogota, and was purchased by the Duke from Don Pedro.

The largest Sapphire has got its name, "The Wooden-spoon-seller's," from the occupation of the man who found it, in Bengal. It is also called the "Ruspoli" after a former owner. Lozenge-shaped, with six faces, $132\frac{1}{16}$ carats. It was bought by Perret, a Persian jeweller, for 170,000 francs (6,800 *l.*) Now in the Musée de Minéralogie, which possesses another of rare beauty, measuring $2 \times 1\frac{1}{5}$ inches.

The largest Pearl in the world is beyond all rivalry the "Hope," weighing 3 ounces, and 2 inches deep by $2\frac{1}{2}$ in circumference at the larger end. It is pear-shaped and of a dark opalized hue. It is mounted for a pendant in a crown-imperial of five vertical bars set with brilliants upon a lining of crimson enamel, with a gold border of emeralds, sapphires, and rubies.

The largest Cat's-eye (also the "Hope") is hemispherical, $1\frac{1}{2}$ inches in diameter; and formerly was the great pride of the King of Candy, from whom it was captured in 1815. It has been celebrated for many ages, and appears to be the one mentioned by Ribeiro in his "History of Ceylon," as at that time (16th century) belonging to the Prince of Ura. It is mounted in massy pure gold, set with cabochon rubies in the Oriental manner.

The largest Ruby ever seen in Europe is that presented by Gustavus III. of Sweden to the Czarina, upon his visit to her in 1777. It is equal in

bulk to a small hen's egg, and is of fine colour. This was the size of Rudolf II.'s, already quoted, and therefore must weigh at least 100 carats. The highest weight of those seen in India by Tavernier did not exceed 50 carats. None in the French Regalia weighed above $8\frac{1}{16}$ carats.

General Remarks upon the term "Carat."

The word Carat is probably derived from the name of a bean, the fruit of a species of *Erythina*, which grows in Africa. The tree which yields this fruit is called by the natives "Kuara" (sun), and both blossom and fruit are of a golden color. The bean or fruit, when dried, is nearly always of the same weight, and thus in very remote times it was used in Schangallas, the chief market of Africa, as a standard of weight for gold. The beans were afterwards imported into India, and were there used for weighing the Diamond.

The Carat is not of the same weight in all countries, for instance :—

One Carat in	England	is equal to	... 20,54,090	milligrams.
,,	France	,,	... 20,55,000	,,
,,	Vienna	,,	... 20,61,300	,,
,,	Berlin	,,	... 20,54,400	,,
,,	Frankfort-on-Maine		... 20,57,700	,,
,,	Leipzig	,,	... 20,50,000	,,
,,	Amsterdam	,,	... 20,57,000	,,
,,	Lisbon	,,	... 20,57,500	,,

One Carat in Leghorn is equal to	...	21,59,900 milligrams.
" Florence "	...	19,52,000 "
" Spain "	...	20,53,930 "
" Borneo "	...	10,50,000 "
" Madras "	...	20,73,533 "

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72 carats make	...	.. One Cologne oz.
151½ "	...	... " English "

The ounce's weight is used for weighing small and Baroques Pearls, Coral, Peridots, and rough Garnets.

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity.	Hardness.	No. in Scale of Hardness.	Composition.	System of Crystallisation.
DIAMOND. White, pink, yellow, red, blue, green, black, orange, brown, opalescent. BOART. CARBONATE (compact massive variety).	Adamantine; reflects prismatic colours. None.	3·4 to 3·6	Scratches all other precious stones.	10	Pure Carbon.	Monometric or cubical.
SAPPHIRE. Sometimes Asteroid. { White, blue, violet. RUBY, pink, red, violet-red. TOPAZ, *Oriental*, yellow. AMETHYST, *Oriental*, purple, violet. EMERALD, *Oriental*, green, generally pale. }	Vitreous; very lively.	3·9 to 4·2	Scratched by diamond; scratches all others.	9	Alumina . 98·5 Oxide of Iron . 1·0 Lime . 0·5	Hexagonal or rhombohedral.
CHRYSOBERYL, or ORIENTAL CHRYSOLITE. Bright pale-green, greenish-yellow, reddish-brown. ALEXANDRITE, when exhibiting a reddish, transmittent light. CYMOPHANE, or CHRYSOBERYL CAT'S-EYE, when showing an opalescence like a cat's eye.	Vitreous; sometimes pearly.	3· to 3·8	Scratched by sapphire, &c; scratches quartz readily.	8·5	Alumina . 80·2 Glucina . 19·8 (Trace of Peroxide of Iron, of Oxide of Lead and Copper, depending on colour and locality.)	Trimetric or rhombic, prismatic.
SPINEL. Dark-red, white, blue, green. PLEONASTE or CEYLANITE, black. RUBICELLE, orange. BALAS RUBY, rose-red.	Vitreous.	3·8	Scratched by sapphire; scratches quartz readily.	8	Alumina . 69·01 Magnesia . 26·21 Protoxide of Iron . 0·71 Silica . 2·02 Oxide of Chrome. 1·10	Monometric or cubical.

A.

CHARACTERISTICS OF GEMS.

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties.	Fusibility	Diaphaneity
Cube, Octahedron, Rhombic dodecahedron, Tetrahedron, Hexa-Octahedron.	Single.	White 2·455 Brown 2·487	0·38	Acquires positive electricity by friction; non-conductor of electricity.	Infusible; volatilized by long continued heat.	Transparent and translucent; Carbonate Opaque.
Hexagonal prism; often pointed at each end.	Double, in a small degree.	1·765	0·026	Acquires electricity by friction and retains it several hours.	..	Transparent
In flat hexagonal crystals; generally in rolled pebbles.	Double.	1·760	0·033	Acquires electricity by friction, and retains it several hours.	Infusible, alone.	Transparent and semi-transparent.
Octahedron, Rhombic dodecahedral octahedron. Tri-octahedron.	Single.	1·755 to 1·810	0·040	....	Infusible, alone.	Transparent, translucent.

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity.	Hardness.	No. in Scale of Hardness.	Composition.	System of Crystallization.
TOPAZ. White, greenish, yellow, orange, cinnamon, bluish, pink.	Vitreous.	3·5 to 3·6	Scratched by sapphire; scratches quartz easily.	8	Silica . 34·01 Alumina . 58·38 Flourine . 15·06 Traces of metallic Oxides.	Trimetric or rhombic.
EMERALD. Fine green. BERYL or AQUAMARINE, pale sea-green, blue, white, yellow, rarely pink.	Vitreous.	2·67 to 2·75	Scratched by spinel; scratching quartz (specimens vary).	7·5 to 8	Silica . 68·50 Alumina . 15·75 Gulcina . 12·50 Oxide of Iron . 1·00 Lime . 0·25	Hexagonal or rhombohedral.
HYACINTH or JACINTH, brownish-yellow, brownish-red, cinnamon. JARGOON, various shades of green, yellow, white, brown.	Vitreous (almost adamantine).	4·07 to 4·70	Scratches quartz slightly.	7·5	Silica . 33·0 Zirconia . 66·8 Peroxide of Iron . 0·10	Dimetric or square prismatic; pyramidal.
GARNET. Rarely Asteroid. { ALMANDINE, violet-red. CARBUNCLE, red, brownish. CINNAMON-STONE, white, yellow, orange. PYROPE, vermillion or Bohemian garnet.	Vitreous, inclining to resinous.	3·5 to 4·3	Scratches quartz slightly.	6·5 to 7·5	Silica . 38·25 Alumina . 19·35 Red Oxide of Iron . 7·33 Lime . 31·75 Magnesia . 2·40 Protoxide of Manganese . 0·50	Monometric or cubical.
TOURMALINE. green, red, brown, yellow, blue, black, sometimes white.	Vitreous.	2·99 to 3·3	Scratches quartz slightly.	7· to 7·5	Flourine . 2·28 Silica . 38·85 Boracic Acid . 8·25 Alumina . 31·32 Red Oxide of Iron . 1·27 Magnesia . 13·89 Lime . 1·60 Soda . 1·28 Potash . 0·26	Hexagonal or rhombohedral

A.

CHARACTERISTICS OF GEMS—*(Contd.)*

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties.	Fusibility	Diaphaneity
Right-rhombic prism, octahedral rhombic prism.	Double, in a slight degree.	1·635	0·025	Acquires electricity by friction and heat.	Infusible.	Transparent, translucent.
Hexagonal prism.	Double (very feeble).	1·565	0·026	Acquires positive electricity by friction.	Slightly fusible before the blow pipe.	Transparent.
Long square prism, Short square prism, Long square octahedron, The prisms often doubly terminated with square pyramids.	Double, in a very high degree, especially in the Jargoon of Ceylon.	1·990	0·044	Do. do.	Infusible before the blow pipe.	Transparent to opaque.
Rhombic dodecahedron, Rhombic dodecahedral cube, Trapezohedron, Hexa-octahedron.	Simple.	1·759	0·033	Do. do.	Fusible before the blow pipe.	Transparent, opaque.
Obtuse rhombohedron, Hexagonal prisms.	Double.	1·625	0·028	Acquires positive and negative electricity by friction and heat.	Fusible.	From transparent to opaque.

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity.	Hardness.	No. in Scale of Hardness.	Composition.	System of Crystallization.
QUARTZ or ROCK CRYSTAL, white. AMETHYST, violet. CAIRNGORM, yellow, brown. CHRYSOPRASE, fine apple-green. CAT'S-EYE, having *chatoyant* reflection. PLASMA, deep olive-green. JASPER, yellow, red, green, black, brown. BLOODSTONE, dark-green, with red spots. CARNELION, red, white, yellow. AGATE, various colours. ONYX, having black, brown, and white layers. SARDONYX, having red or brownish and white layers. MOCHA-STONE, having infiltrated Oxides of Iron or Manganese, producing dendritic appearances.	Vitreous.	2·65	Scratches glass.	7	Silica . 99·37 Alumina . Amethyst. Silica . 97·50 Alumina . 0·25 Red Oxide of Iron . 0·50 Oxide of Manganese . 0·25	Hexagonal or rhombohedral.
CHRYSOLITE. PERIDOT, olive-green. OLIVINE.	Vitreous	3·3 to 3·44	Scratched by quartz.	6· to 7·	Silica . 39·73 Magnesia . 50·13 Protoxide of Iron . 9·19 Oxide of Nickel . 0·32 Oxide of Manganese . 0·09 Alumina . 0·22	Trimetric or rhombic.
TURQUOISE. Blue, green, white.	Vitreous,	2·62 to 3·	Scratches glass feebly.	6	Phos. Acid 27·34 Alumina . 47·45 Oxide of Copper . 2·02 Oxide of Iron . 1·10 Oxide of Manganese . 0·50 Phosphate of Lime. 3·41 Water . 18·18	None.

A.

CHARACTERISTICS OF GEMS—*(Contd.)*

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties	Fusibility	Diaphaneity
Hexagonal prism, Bipyramidal, dodecahedral.	Double.	1·549	0·026	Acquires positive electricity by friction.	Infusible.	Transparent and translucent. (Many varieties nearly opaque.)
Generally in rolled grains and pebbles.	Double.	1·600	0·033	Acquires electricity by friction.	Infusible.	Transparent and translucent.
None.	......	......	......	None.	Infusible	Opaque. Translucent at edges.

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity.	Hardness.	No. in Scale of Hardness.	Composition.	System of Crystallization.
OPAL. Colourless, red, white, green, grey, black, yellow. (Iridescent.)	Vitreous, inclining to resinous.	2·0 to 2·2	Scratches glass slightly.	5·5 to 6·5	Silica . 91·32 Water . 8·68 Traces of mineral colouring-matter.	None.
PEARL. White, yellow, pink, black, violet, brown, grey.	Pearly.	2·5 to 2·7	Various.	2·5 to 3·5	Carbonate of Lime, organic matter.	None.

A.

CHARACTERISTICS OF GEMS—*(Contd.)*

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties.	Fusibility	Diaphaneity
None.	......	......	......	....	Infusible	Semi-transparent.
None.	None.	None.	None.	None.	Calcines by moderate heat.	Opaque; sometimes semi-transparent.

TABLE B.

Names of Stones in different languages.

English.	French.	German.	Italian.
Agate.	Agathe.	Achat.	Quarzo Agato.
Almandine Garnet.	Grenat, Almandine.	Almandin.	Amandina.
Almandine Ruby.	Rubis violet.	Violet Rubin.	Rubino violetto.
Amber.	Succin, Ambre.	Bernstein.	Ambra giallo.
Amethyst.	Amethyste.	Amethyst.	Ametista.
Aquamarine.	Aque-marine.	Aquamarin.	Aquamarina.
Asteria.	Astérie.	Sternstein.	Asteria.
Aventurine.	Aventurine.	Aventurin.	Aventurina.
Balas Ruby.	Rubis Balais.	Balas Rubin.	Rubino Balasso.
Beryl.	Béryl.	Beryll.	Berillo.
Bloodstone.	Jaspe sanguin.	Jaspis.	Elitropia.
Boart.	Boart.	Diamant Boart.	Boart.
Cairngorm.	Topaze Ecossaise.	Rauchstein.	Topazio fumoso.
Carbonate of Diamond.	Carbonat.	Diamant Carbonat.	Carbonato di Diamante.
Carbuncle.	Escarboucle, Grenat cabuchon.	Karfunkel.	Carbuncolo.
Carnelion.	Sardoine.	Karneol.	Corniola.
Cat's-eye.	Œil de Chat, Quarz chatoyant.	Katzenauge.	Occhio di Gatto.
Chrysoberyl.	Chrysobéryl, ou Chrysolite orientale.	Chrysoberyll.	Crisoberillo.
Chalcedony.	Calcédoine.	Chalcedon.	Calcedonio.
Chrysolite.	Chrysolithe.	Chrysolith.	Crisolito.
Chrysoprase.	Chrysoprase.	Chrysopras.	Crisoprasio.
Cinnamon stone.	Topaze fumée, vermeille.	Kaneelstein.	Pietra cinnamomo.
Coral.	Corail.	Koralle.	Corallo.
Corundum.	Corindon.	Korund.	Korund.
Crystal.	Cristal de Roche.	Bergkrystall.	Cristallo di Rocca.

TABLE B.

Names of Stones in different languages—(Contd.)

English.	French.	German.	Italian.
Diamond.	Diamant.	Diamant.	Diamante.
Emerald. Essonite.	E'meraude. Vermeille.	Smaragd. Essonit.	Smeraldo. Essonite.
Felspar. Fire Opal.	Feldspath. Opale-Feu.	Feldspath. Feuer Opal.	Feldspato. Opalo.
Garnet.	Grenat.	Granat.	Granato.
Hyacinth.	Hyacinthe.	Hyacinth.	Giacinto.
Indigo Sapphire.	Saphir de Brésil.	Männlich Saphir.	Zaffiro.
Jacinth or Hyacinth. Jade. Jargoon. Jasper. Jet.	Hyacinthe. Jade. Jargon. Jaspe. Jalet.	Hyacinth. Amazonstein. Zirkon. Jaspis. Gagat.	Giacente. Pietra nefritica. Giacinto. Diaspro. Gagato.
Labrador.	Feldspathopalin.	Labrador.	Feldspato opalino.
Lapis Lazuli.	Lapis Lazuli.	Lazurstein.	Lapis Lazuli.
Malachite. Marcasite. Moon-stone. Moss Agate.	Malachite. Marcassite. Pierre de Lune. Agate.	Malachit. Markasit. Mondstein. Moss Achat.	Malacito. Marcassita. Pietra lunare. Agata.
Olivine. Onyx. Opal.	Olivine. Onyx. Opale.	Olivin. Onyx. Opal.	Olivina. Onice. Opalo, Girasole, Scambaia.

TABLE B.

Names of Stones in different languages—(Contd.)

English.	French.	German.	Italian.
Pearl.	Perle.	Perle.	Margarita, Perla.
Peridot.	Péridot.	Peridot.	Peridoto.
Plasma.	Plasme.	Plasma.	Plasma.
Pyrope.	Grenat.	Pyrop.	Granato.
Quartz.	Quartz.	Quarz.	Quarzo.
Ruby.	Rubis.	Rubin.	Rubino.
Sapphire.	Saphir.	Sapphir.	Zaffiro.
Sardonyx.	Sardoine.	Sardonyx.	Corniola.
Smokestone.	Topaze enfumée.	Rauch Topaz.	Pietra di Fuma.
Spinel.	Spinelle, ou Rubis.	Spinel.	Spinello.
Star Sapphire, Ruby, &c.	Saphir chatoyant.	Stern Sapphir, oder Rubin.	Zaffiro-pianeta.
Topaz.	Topaze.	Topas.	Topazio.
Tourmaline.	Tourmaline.	Turmalin.	Tormalina.
Turquoise.	Turquoise.	Turkis.	Turchina.
Ditto, Fossil or Bone.	„ de la nouvelle Roche.	„ von neuem Felsen, oder Zahn Turkis.	Do. di Rocca nuova.

TABLE C.

Precious Stones arranged according to their colours.

WHITE.

Diamond.
Beryl.
Sapphire.
Rock-crystal.
Spinel.
Tourmaline.
Jargoon.
Topaz.
Quartz.

BLUE.

Diamond.
Sapphire.
Spinel.
Topaz.
Tourmaline.
Beryl.

RED.

Diamond.
Ruby.
Spinel.
Jacinth.
Garnet.
Tourmaline.

YELLOW.

Diamond.
Topaz.
Chrysolite or Olivine.
Spinel.
Beryl.
Garnet.
Jacinth.

YELLOW.—(Ctd.)

Tourmaline.
Sapphire.
Chrysoberyl.
Quartz.

GREEN.

Diamond.
Emerald.
Peridot or Olivine.
Sapphire.
Chrysoberyl.
Spinel.
Aquamarine.
Tourmaline.
Chrysolite (called also Olivine).
Topaz.
Garnet.
Jargoon.

PINK.

Diamond.
Spinel.
Ruby.
Chrysoberyl.
Beryl.
Topaz.

BROWN.

Diamond.
Chrysoberyl.
Garnet.
Jacinth.
Tourmaline.
Quartz.

BLACK.

Diamond.
Sapphire.
Spinel.
Garnet.
Tourmaline.
Quartz.

VIOLET.

Amethyst.
Sapphire.
Ruby.
Garnet.
Spinel.

OPALESCENT.

Diamond.
Sapphire.
Opal.
Cat's-eye.
Quartz.
Ruby.
Moonstone.

ORANGE OR REDDISH-YELLOW.

Diamond.
Chrysoberyl.
Garnet or Cinnamon-stone.
Topaz.
Jacinth.
Ruby.
Tourmaline.
Rubicelle (or Spinel).

THE

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RAJAH RAJENDRA MULLICK'S COLLECTION

OF

ROUGH STONES.

RAJAH Rajendra Mullick Bahadoor, of Calcutta, has long been known for his love of jewels and marbles, of which he owns a large collection. He has caused his dwelling-house to be decorated with marble and mosaics, on an extensive scale. The following is a list of some of the varieties of rough stones which he had been good enough to send me for inspection, and which I have had tested and identified by four of the foremost jewellers of this city :—

1. Godanta.*
2. Sonelá.
3. Lasuniá.†
4. Páy Zuhur.
5. Sung Gudrí.
6. Dhonelá.
7. Sung Hadid.‡
8. Dahun Firung.
9. Bilor.
10. Kathelá.
11. Lájburud.
12. Kánchá Gori.
13. Puccá Bilor.
14. Sung Simák.
15. Gori.
16. Kánchá Bilor.
17. Pítoniá.
18. Sung Rattak.
19. Sohánmakhí.

And various others.

* Like a duck's egg in size and appearance—a size rarely to be met with. An excellent specimen.

† Of the new mines.

‡ This stone is sometimes engraved upon with the name of the Almighty, and worn on the neck.

THE RING OF STRENGTH.

"LET a ring be formed of virgin gold on the day*a* of the sun, and in the hour*b* of Jupiter, in the moon's increase,*c* wherein thou shalt place seven precious stones,—the Diamond, the Ruby, the Emerald, the Jacynth, the Sapphire, the Beryl, and the Topaz. Wear it about thee, and fear no man; for thou wilt be as invincible as Achilles."—*MSS. of Philadelphus*

From "The Temple of Urania,"
BY
M. NOSTRADAMUS.

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a Sunday. *b* 11 to 12, and 6 to 7 in the day.
c From the second day of the new moon to the time of the full.

रत्नानां वैदिकनामानि ।

Synonyms for the term "Jewel" as used in the Vedic works.

1 अन्धः Andhah.
2 राजः Rájah.
3 पयः Payah.
4 प्रयः Prayah.
5 श्रवः S'rabah.
6 पृक्षः Prikshah.
7 पित्तः Pittah.
8 वयः Bayah.
9 सिनम् Sinam.
10 अवः Abah.
11 क्षुः Kshuh.
12 धासिः Dhásih.
13 इराः Iráh.
14 इलाः Iláh.
15 इषम् Isham.
16 ऊर्क्कः Úrkka.
17 रसः Rasah.
18 स्वधाः Svadháh.
19 अर्क्कः Arkkah.
20 क्षद्मः Kshadmah.
21 नेमः Nemah.
22 ससम् Sasam.
23 आयुः Ayuh.
24 सुनृता Sunritá.
25 ब्रह्म Brahma.
26 वर्च्चः Barchchah.
27 कीलालम् Kilálam.
28 यशः Yas'ah.

रत्नानां संस्कृतनामानि ।

Sanscrit Synonyms for the term "Jewel."

1 रत्नम् Ratnam.
2 मणिः Manih.

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(1)

हीरकस्य वैदिकनामानि ।

Synonyms for the term "Diamond" as used in the Vedic works.

1 दिद्युत् Didyut.
2 नेमिः Nemih.
3 हेतिः Hetih.
4 नमः Namah.
5 कविः Kabih.
6 सृकः Srikah.
7 वृकः Brikah.

8 वधः Badhah.
9 वज्रः Bajrah.
10 अर्कः Arkkah.
11 कुत्सः Kutsah.
12 कुलिशः Kulis'ah.
13 तुञ्जः Tunjah.
14 तिग्मः Tigmah.
15 मेनिः Menih.
16 स्वधितिः Svadhitih.
17 सायकः Sáyakah.
18 परशुः Paras'uh.

अस्य संस्कृतनामानि ।

Sanscrit Synonyms for the term "Diamond."

1 हीरकः Hírakah.
2 वज्रः Bajrah.
3 हीरः Hírah.
4 दधीच्यस्थि Dadhíchyasthi.
5 वज्रकम् Bajrakam.
6 सूचीमुखम् Súchímukham.
7 वराटकम् Barárakam.
8 रत्न-मुख्यम् Ratna-mukhyam.
9 इन्द्रायुधम् Indráyudham.
10 भिदुरम् Bhiduram.
11 कुलिशम् Kulis'am.
12 पविः Pabih.
13 अभेद्यम् Abhedyam.
14 अशिरम् As'iram.
15 रत्नम् Ratnam.
16 दृढम् Drirham.
17 भार्गवकम् Bhárgavakam.
18 षट्कोणम् Shatkoṇam.
19 बहुधारम् Bahudháram.
20 शतकोटिः S'atakotih.

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(2)

माणिक्यनामानि ।

Sanscrit Synonyms for the term "Ruby."

1 पद्मरागः Padmarágah.
2 शोणरत्नम् S'oṇaratnam.
3 लोहितकम् Lohitakam.
4 लोहितम् Lohitam.
5 कुरुविन्दकम् Kuruvindakam.
6 रत्नराट् Ratna-rát.
7 रविरत्नकम् Rabi-ratnakam.
8 माणिक्यम् Máṇikyam.
9 शृङ्गारी S'ringárí.
10 रङ्गमाणिक्यम् Rañga-máṇikyam.
11 तरुणम् Taruṇam.
12 रत्ननामकम् Ratnanámakam.
13 रागयुक् Rágayuk.
14 शोणोपलः S'oṇopalah.
15 सौगन्धिकम् Saugandhikam.

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(3)

वैदूर्य्यनामानि ।

Sanscrit Synonyms for the term "Cat's-eye."

1 वैदूर्य्यम् Vaiduryyam.
2 बालबायजम् Bálabáyajam.
3 केतु-रत्नम् Ketu-ratnam.
4 कैतवम् Kaitavam.
5 प्राबृष्यम् Prábrishyam.
6 अभ्ररोहम् Abhraroham.
7 खराब्दाङ्कुरम् Kharávdán-kuram.
8 विदूररत्नम् Vidúraratnam.
9 विदूरजम् Vidúrajam.

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(4)

मुक्तानामानि ।

Sanscrit Synonyms for the term "Pearl."

1 मुक्ता Muktá.
2 मौक्तिकम् Mauktikam.
3 सौम्या Saumyá.
4 शौक्तिकेयम् S'auktikeyam.
5 तारः Tárah.
6 तारा Tárá.
7 भौतिकम् Bhautikam.
8 तौतिकम् Tautikam.
9 अम्भःसारम् Ambhahsáram.
10 शीतलम् S'ítalam.
11 नीरजम् Nírajam.
12 नक्षत्रम् Nakshatram.
13 इन्दुरत्नम् Induratnam.
14 लक्ष्मीः Lakshmíh. वा लक्षम् or Laksham.
15 मुक्ताफलम् Muktáphalam.
16 बिन्दुफलम् Binduphalam.
17 मुक्तिका Muktiká.
18 शौक्तेयकम् S'aukteyakam.
19 शुक्तिमणिः S'uktimanih.
20 शशिप्रभम् वा शशिप्रियम् S'as'i-prabham or S'as'i-priyam.
21 स्वच्छम् Svachchham.
22 हिमम् Himam.
23 हिमवलम् वा हेमवतम् Himabalam or Hemabatam.
24 सुधांशुभम् Sudháns'ubham. वा भूरुहम् or Bhúruham.
25 शौक्तिकम् S'auktikam.
26 शुक्तिवीजम् S'ukti-víjam.
27 हारी Hárí.
28 कुवलम् Kubalam.

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(5)

गोमेदनामानि ।

Sanscrit Synonyms for the term "Zircon."

1 गोमेदः Gomedah.
2 गोमेदकः Gomedakah.
3 राहुरत्नम् Ráhuratnam.
4 तमोमणिः Tamomaṇih.
5 स्वर्भानवः Svarbhánavah.
6 पिङ्गस्फटिकः Pingasphatikah.

(6)

विद्रुमनामानि ।

Sanscrit Synonyms for the term "Coral."

1 विद्रुमः Vidrumah.
2 प्रवालः Praválah.
3 अङ्गारकमणिः Añgárakamaṇih.
4 अम्भोधिवल्लभः Ambhodhi-ballabhah.
5 भौमरत्नम् Bhaumaratnam.
6 रक्ताङ्गः Raktángah.
7 रक्ताकारः Raktákárah.
8 लतामणिः Latámaṇih.

(7)

मरकतनामानि ।

Sanskrit Synonyms for the term "Emerald."

1 मरकतम् Marakatam.
2 गारुत्मतम् Gárutmatam.
3 अश्मगर्भम् As'magarbham.
4 हरिन्मणिः Harinmaṇih.
5 मरक्तम् Maraktam.
6 राजनीलम् Rájanílam.
7 गरुड़ाङ्कितम् Garuṛánkitam.
8 सौपर्णम् Sauparṇam.
9 रौहिणेयम् Rauhiṇeyam.
10 गरुड़ोद्‌गीर्णम् Garuṛodgír-ṇam वा गरुड़ोत्तीर्णम्, or Garuṛottirṇam.
11 अश्मगर्भजम् As'magarbhajam.
12 गरलारिः Garalárih.
13 बापबोलम् Bápabolam वा बापबालम् or Báprabálam.
14 बुधरत्नम् Budharatnam.
15 गारुड़म् Gáruṛam.

(8)

पुष्परागनामानि ।

Sanscrit Synonyms for the term "Topaz."

1 पुष्परागः Pushparágah.
2 मञ्जुमणिः Manjumaṇih.

3 वाचस्पतिवल्लभः Váchaspati-ballabhah.

4 पीतः Pítah.

5 पीतस्फटिकम् Pítasphatikam.

6 पीतरक्तः Pítaraktah.

7 पीताश्म Pítás'ma.

8 गुरुरत्नम् Gururatnam.

9 पीतमणिः Pítamanih.

10 पुष्पराजः Pushparájah.

(9)

नीलनामानि ।

Sanscrit Synonyms for the term "Sapphire."

1 नीलः Nílah.

2 सौरिरत्नम् Sauriratnam.

3 नीलाश्मा Nílás'má.

4 नीलोत्पलः Nílotpalah.

5 तृणग्राही Trinagráhí.

6 महानीलः Mahánílah.

7 सुनीलकः Sunílakah.

THE OCCULT POWERS OF GEMS AND PRECIOUS STONES.

IN the previous general remarks on each kind of precious stone, the beliefs of nations and individuals as regards the marvellous and medicinal properties of those precious stones have been given. To the scientist as well as to the generality of men such beliefs will no doubt appear superstitious, childish and laughable. But such beliefs still continue, and there have been men of erudition—philosophers and sages, in every age and in every country, who have not thought it beneath them to make this the subject of their ardent researches, and who have left behind them the written record of their experiences. Nowhere more than in India, the land, *par excellence*, of occultism and spiritism, has the research after the occult virtues of precious stones been pursued, and if all the knowledge and experience gained by *munis* and *rishis, yogees* and *siddhis*, had been preserved and handed down to the present generation, what an insight would have been obtained into the hidden arcana of Nature, and into what beneficent use such knowledge and experience could have been turned!

Modern western spiritualists have endeavoured to discover, in the present day, what was so well known in ancient times, about the hidden virtues of gems. Apart from their medicinal properties, it has

been ascertained that certain gems facilitate the *rapport* of certain classes of spirits with the owners of those gems. Monsr. Cahagnet, the well-known magnetist, obtained from his celebrated clairvoyant Adèle certain interesting information on this subject.* He thought of studying the question thoroughly, and with that view he addressed himself to the spirit of Emmanuel Swedenborg, through the assistance of Adèle, when in magnetic sleep. He sought for light from Swedenborg, because the Swedish mystic was the most learned mineralogist of his time, and perhaps of our time as well. If his revelations, says M. Cahagnet, are not more precise than those of the ancients, they have at least the quality of novelty. He wished to know the truth, if that was possible in this life, and he therefore thought that any means to attain that object should not be thrown away. The following are the revelations of Swedenborg on this subject :—

Q. Can you give me some information on the spiritual and material powers of certain precious stones, and tell me whether they really possess the property of putting material man *en rapport* with spirits who have been freed from matter, or of facilitating such *rapport*, and also of curing or preventing certain diseases ?

A. I shall do my best. Question me.

* Magie Magnetique ; Par L. A. Cahagnet.—Paris, 1838.

Q. What are the spiritual virtues of white Diamond? (You know that there are Diamonds of various colors,—yellow, red, violet, black? &c.)

A. This gem is beloved by the Spirits of Light, and consequently puts one *en rapport* with them, by illumining the intelligence of those who wear it for this purpose.

Q. What do you think are its physical virtues?

A. I have already told you: it has influence over the intelligence, that is, it purifies the brains.

Q. What are the spiritual properties of the Ruby?

A. This color is loved by spirits who are ardent in study, desiring to know much. The Ruby influences in this way him who wears it.

Q. And physically, what are its properties?

A. It has influence on the blood.

Q. What are the spiritual properties of Emerald?

A. It is sought after by lucid spirits, and it places one *en rapport* with them.

Q. What is the physical power of the Emerald?

A. The same as its spiritual powers: it illumines, clears and strengthens the globe of the material eye.

Q. What is the spiritual power of the Sapphire?

A. This gem puts one in communication with the spirits of many societies, fond of different studies, but united in one society.

Q. What is its physical virtue?

A. It strengthens the nervous fluid.

Q. What do you think of the spiritual power of the Amethyst?

A. The spirits who love this gem are less elevated and less advanced than the others. It puts one in communication with them.

Q. What are its physical virtues?

A. It has much influence on enlargements of the spleen.

Q. What are the spiritual qualities of the Topaz?

A. The wandering spirits in the sulphurous atmosphere of the earth are fond of it. It puts one in communication with them.

Q. What are its physical properties?

A. It is applicable in cases of uneasiness occasioned by bile.

Q. Do you attribute any spiritual powers to the Coral?

A. It has those of the Ruby and agrees with heated blood, and also with those who have florid faces.

Q. What is the spiritual property of the Opal?

A. It is regarded with affection by the spirits of Peace and Quiet.

Q. What are its physical virtues?

A. It is beneficial in cases of sleeplessness and of too light sleep.

Q. Has the Cornelian any spiritual power?

A. It has but little concern with spirits.

Q. Has it any physical virtues?

A. I have already said that it has several, according to its colors. The pure white is good for eye-diseases, that is, for growing cataract. The pale red agrees with a feeble state of the blood. The deep red with the heart, with heated blood and liver diseases. Those with specks of deep red and crimson are good for diseases of the spleen.

It must be understood that, to be really efficacious, these gems should be pure, and should be worn on the ring-finger of the left hand, this finger being preferred to others in consequence of its ramifications with the heart, which is the seat of life. The spirit of Swedenborg likewise affirms that the medicinal influence of precious stones, physically, is perceived when those stones are in constant contact with the body, and not when disconnected with it. Such a ring, set with the several kinds of stones whose virtues are desired to be felt, cannot but be more powerful than a ring of a single stone.

It has further been affirmed that silver is the best setting for Emerald, as, like the latter, silver is much liked by spirits of light.

It should be remembered, however, that, in this, as in every other thing, there are conditions to be observed. This should not be forgotten. Twenty individuals may, at the same time, be in possession of the portrait of a handsome woman, but it does

not follow that the woman will love all the twenty possessors of her portrait. In the same way a lapidary may possess twenty kinds of precious stones, each having contrary influences, but the lapidary receives no benefit therefrom, except from selling them as high as he can. That kind of love, and, shall I say, worship, which the possessor of such a stone should have for it, as a medium of communication with the spiritual world, is far from his mind. He who regards it as the receptacle of his affections and who confides to it his griefs, appealing to it, by its correspondence with the spirits who love it, in order to obtain aid and protection from them, will find himself in a condition in which he can hope for something.

An idea of the researches and opinion of those who have treated on this subject will be obtained from the following notes from the "Magic" of J. B. Porta. The precious stones have here been classified alphabetically and not according to their value :—

Agate—Strengthens the heart. Prophylactic against plague, and cures the bites of venomous animals.

Amethyst—Neutralises magic incantations.

Cornelian—Ensures victory.

Chrysolite—Induces a man to repent of the faults committed by him.

Chrysoprasus—Strengthens the sight, enlivens the spirit, and makes a man feel free and joyous.

Coral—Arrests blood, keeps off evil spirits. According to Marsile Ficin it removes panics and protects from thunder and hail.

Crapandine—Which is found in the head of toads, is good for the purposes of witchcraft.

Diamond—Contends against sleeplessness, spells and enchantments. It calms anger.

Elossite—Soothes headaches.

Emerald—Cures epilepsy. In powder it arrests dysentery and cures wounds by venomous animals.

Galachide—Blackish stone. Secures from flies and insects. Put into the mouth, it discovers the secrets of others.

Gedi—Brings on changes in the atmosphere. Brings rain, wind and clouds. No one sees this stone now.

Heliotrope—Stone unknown in our days. It is said that it could render one invisible.

Hyascinthe—If suspended from the neck, it keeps off plague and thunder, strengthens the heart and increases riches and honors.

Jade—Alleviates pain of the kidneys. Expels gravels from the bladder, and, when worn as a charm, is a preservative against venomous animals.

Opal—Stimulates the heart, preserves from malaria and contagion in the air, drives away

despondency, prevents fainting, heart-diseases and malignant affections.

Perithe—Yellow stone. Cures gout.

Jamenius-Lapis—Prevents miscarriage.

Stracite—Fabulous stone. Facilitates digestion.

Syrrochite—Precious stone, to which Pliny attributes the power of retaining spirits evoked.

Eagle-stone—Which is found in the nest of eagles, discovers thiefs and accelerates child-birth.

While on this subject, it will not be out of place to give the following extract from that valuable and really wonderful work entitled "Art Magic; or Mundane, Submundane and Super-mundane Spiritism." Edited by Emma Hardinge Britten.

"The splendid array of experiments by which Baron Von Reichenbach has, within the last half century and under the most stringent test conditions, proved that magnetic emanations streamed from shells, stones and crystals, displaying different degrees of force and different shades and color, form and radiance, supplement the opinions of the most authoritative writers of different ages on the same subject.

"That all metals and crystalline bodies give off magnetic force, is now proved beyond question; that they are capable of producing somnambulic or ecstatic effects in different degrees, Von Reichenbach's experiments, with over a hundred and fifty

sensitives, have abundantly demonstrated; hence we may be justified in regarding with some interest the classification of the different qualities of minerals and precious stones, put forth by Rabbi Benoni, a learned writer of the fourteenth century, said to be one of the most profound Alchemists of his time, who alleges that 'the loadstone, sapphire and diamond are all capable of producing somnambalism, and when combined into a talisman, attract such powerful planetary spirits, as render the bearer almost invincible.' All precious stones, when cut with smooth surfaces and intently gazed upon, are capable of producing somnambulism in the same degree as the crystal, also of inducing visions.

"Their varieties of color prove that they absorb different degrees of light, and they are said to impart unequal degrees of heat. The Buddhists esteemed the sapphire above all gems, claiming that it produces tranquillity of mind, and when worn by one wholly pure and devoted to God, ensures protection against disease, danger, and venomous reptiles.

"Orpheus exalts the virtues of the loadstone almost as highly as did Paracelsus that of the magnet. The former says: 'With this stone you can hear the voices of the gods, and learn heavenly things.

"'It will confer strength, banish disease, and, when worn constantly about the person, ward off

epidemics and plagues. Sitting down before it and fixing your gaze earnestly upon it, you have but to ask of the gods for light on any subject, and the answer will come breathed out through the stone. Your soul will hear it, and your senses will discover it clearly.' Orpheus says of stones in general: 'The earth produces every good and evil to man, but she also provides a remedy for every ill. These are to be found chiefly in stones. Every virtue is hidden within them.'

"Benoni affirms that the diamond will deprive the loadstone of its virtue, and is the most powerful of all stones to promote spiritual ecstasy. Amongst a variety of similar aphorisms he says: 'The Agate quenches thirst if held in the mouth, and soothes fever.

'The Amethyst banishes the desire for drink, and promotes chastity.

'The Garnet preserves health and joy.

'The Sapphire impels to all good things like the diamond.

'The red Coral is a cure for indigestion, when worn constantly about the person.

'Amber is a cure for sore-throat and glandular swellings.

'The Crystal promotes sweet sleep and good dreams.

'The Emerald promotes friendship and constancy of mind.

'The Onyx is a demon imprisoned in stone, who wakes only of a night, causing terror and disturbance to sleepers who wear it.

'The Opal is fatal to love, and sows discord between the giver and receiver.

'The Topaz is favorable for all hœmorrhages, and imparts strength and good digestion.'

"We give these quaint aphorisms not as guides or scientific indications, but to show the ideas which the latent powers of magnetic bodies suggested to observers of natural forces."

It is sincerely to be hoped that, as science and philosophy march hand in hand towards sublime development, things which were known to our forefathers and to the wise of ancient times, and which lie buried within the ponderous debris of ignorance, bigotry and unbelief, will gradually be brought to light, and that, along with other wonders, the hidden properties of precious stones will be made clear, as the hidden powers of light and electricity have been made clear to the students of modern science and to the world.

———

येभ्यो ग्रन्थेभ्योऽस्य प्रयोगोदाहरणादीनि गृहीतानि तेषां नामानि।

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5 शब्दरत्नावली S'abdaratnávalí
6 मेदिनी Mediní.
7 त्रिकाण्डशेषः Trikándas'eshah.
8 गरुड़पुराणम् Garurapuráṇam.
9 हेमचन्द्रः Hemachandrah.
10 राजवल्लभः Rájaballabhah.
11 युक्तिकल्पतरुः Yuktikalpataruh.
12 ज्योतिस्तत्त्वम् Jyotistattvam.
13 जटाधरः Jatádharah.
14 समयप्रदीपः Samayapradípah.
15 मुहूर्त्तचिन्तामणिः Muhúrttachintámaṇih.
16 ब्रह्मपुराणम् Brahmapuráṇam.
17 पद्मपुराणम् Padmapuráṇam.
18 विष्णुपुराणम् Vishṇupuráṇam.
19 शिवपुराणम् S'ivapuráṇam.
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27 वराहपुराणम् Varáhapuráṇam.
28 स्कान्दपुराणम् Skandapuráṇam.
29 वामनपुराणम् Vámanapuráṇam
30 कूर्म्मपुराणम् Kúrmmapuráṇam.
31 मत्स्यपुराणम् Matsyapuráṇam.
32 ब्रह्माण्डपुराणम् Brahmáṇdapuráṇam.
33 वायुपुराणम् Váyupuráṇam.
34 नृसिंहपुराणम् Nrisinhapuráṇam.
35 नन्दीकेश्वरपुराणम् Nandíkes'varapuráṇam.
36 देवीपुराणम् Devípuráṇam.
37 कालिकापुराणम् Kálikápuráṇam.
38 शाम्बपुराणम् S'ámbapuráṇam.
39 महाभारतम् Mahábháratam.

40 सत्कृत्य मुक्तावली Satkritya muktávalí.

41 रामायणम् Rámáyanam.

42 अध्यात्म रामायणम् Adyátma Rámáyanam.

43 चरक संहिता Charakasanhitá.

44 सुश्रुतम् Sus'rutam.

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64 Kámel-ul-Ádviá.

65 Minhuzúl Ávdáu dur Ádviá-e-muruccubá.

66 Tazkerá Shekhuzzákí.

67 Tafsír Ábu-áb-Hindí dur Adviá-e-mufredá.

68 Tazkaretul Kobálín.

69 Munfudussumum jalinoose dur Adviá-e-mufredá.

70" Sharehe Kánoon máy-e-Ádviá-e-mufredá tálif hukeem giláni.
71 Ekhtiárát Ebn-e Ba-el dur Áksáme Tibbe Ádviá
72 Jáme-e Ebne-betár.
73 Shareha Maujoooz Mustumulbur Fenun tibbe Ádviá.
74 Hywán.
75 Sámel Hindi.
76 Ektiárát-e-budi ooi.
77 Shafá ool Áshkán Mustumulbur A'dviá-o-A'kziá-e-mufredá-o-muruccaba, ogyráhah.
78 Jám-e-Feroz Shábi Mustumulber Fanoon-e-teb-o-Tafsir A'sámi A'dviá-e-báftá Hindi.
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90 Hádi-e-kabír-ebn-e zukuriá.
91 Jám-e-Sayyud Sharífuddin Mahomud Yusuf.
92 Kefáyá.
93 Kánoon Shekhurráes-báShurhe-oo.
94 Jám-e-ádviá aboo-dáood.
95 Turjumá-e-mustejáok.
96 Mákuláte Hosain Ebn-e-Isáhák dur Tahakik A'dviá-o-A'sámi-e Adviá-e-mufredá.
97 Turjamá-e-máhere Hindi.
98 Tukbimool Adviá.
99 Kenás Bokrátí.
100 Kenás Mosbun-e-Saiyár.
101 Kenás Ebn-e-Saráfiool.
102 Kenás fákherá.
103 Kenás Sáher.
104 Kenás Bukhtásúya jubresíl.
105 Ásul-e-tarkíb Khujnadí.
106 Kenás Nazibuddín Samarcandi.
107 Nuztábái Samarcandi.

108 Tulkhisúl Bayán.
109 Khẃásúl Ádviá juldakíh.
110 Kholásatyuttujároob.
111 Alwán Eráke Kowásúl Ájíb fis Sanásá.
112 Murmoojät juldakí dur Sanáyát.
113 Sududdu jahur fih tushri-híl muksub Sanáyát.
114 Máyádin dur Sanáyát.
115 Tejurrubá Sanáyát.
116 Kámelussanáye.
117 Tibbe Soháyí Mustamuebur málejät-o-ádviá-e-muf-reda.
118 Kitábúl Ásrár dur Sanáy át.
119 Ámálool Ekhtáfi álestár.
120 Tahiyet.
121 Kerábádin Ábi Sádek.
122 Kerábádin Sábet.
123 Kerábádin.
124 Kerábádin Kabir.
125 Moorseidibne jekeriá.
126 Al Ershad máy-e Amír Jálinoos.
127 Izbomiá Jálinoos Turjamá-e-Ebn-e Sáni.
128 Men Sááz dur ádviá-e-mufredá.
129 Eksirázum.

And several others.

List of Gentlemen from whom the Author has received help in the getting of the Manimálá.

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" Kanayelal Jahari.
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CONCLUDING REMARKS.

I BEG of my readers to bear up with me yet awhile, and to pardon me, if, before bringing to a conclusion my self-imposed task, I take them back to the days when I was but a little child. The memories of bye-gone times are crowding thick upon me, and through the long vista of departed years I can see myself sitting on the lap of my gentle mother, while she amused me by trying to impress on my mind the names of different kinds of precious stones. It was thus that my love for, and knowledge of, gems grew apace. Perhaps the narration will seem dry to my readers, but to me the remembrance of those innocent days is full of pleasantness, and I would, therefore, again beg them to bear up with me yet awhile. I remember I was six or seven years old, when my revered mother used to gladden my boyish heart with presents of finger-rings, set with jewels of no great value. She taught me the name of each gem. "This yellow stone," she would tell me, "is Pukhráj" (Topaz); "that piece of red stone is a *Mánik* (Ruby)—*Mánik*, the wealth of seven kings." "This is called a Cat's-eye," and so on. I was somehow inordinately fond of the Topaz and the Cat's-eye, and would stop crying when I got them. These two rings, I may mention in passing, are still in my possession, and have been very carefully preserved. My mother understands the identification of precious stones thoroughly, and as she

is also well educated in other respects, I had an intelligent and experienced teacher in such matters. She is in about the 74th year of her age, and her eyes are not now what they were. She can, however, give a very correct opinion on the genuineness or otherwise of a stone, and accurately judge of its qualities, as soon as it is placed in her hands.

From her too I learnt to be cautious when purchasing jewelry. I remember that, in order to guard me against being imposed upon by dealers of precious stones, she would frequently remind me of the trick which a certain Jewish jewel-merchant had played upon my uncle, the late Baboo Soorjee Coomar Tagore, by palming upon him, at a very high price, two bits of colored glass ingeniously pasted together, and made to appear exactly like Emerald. Having this wholesome lesson in my mind, I am careful in deciding upon the merits of gems and precious stones which are brought to me for sale or opinion, and I would advise every one to do the same.

About 30 years ago, the time when I had been taking my first lessons in jewelry from my respected mother, the rage for gems and precious stones was high among the aristocracy of Calcutta. In those days the native nobility used to invest a goodly portion of their income in valuable jewels.*

* In former years jewelled *Kundalas* (ear-rings), *Kunthás* (necklaces), *Bájus* (armlets), *Bálás* (bangles), pearl-chains, and *Seerpaiches* (aigrettes) used extensively to be worn by the nobility and wealthy gentleman of Bengal as well

Jewellers came to the metropolis in larger numbers from the North-Western Provinces of India, with splendid assortments of gems and precious stones, and found profitable market for them here. Their constant attendance on the wealthy gentlemen of the town brought about a sort of intimacy between them and their noble customers, and the latter had thus ample opportunities of learning a great deal about jewels and their qualities. A respectable jeweller, in the olden times, was considered fit company, and the brilliant gatherings in the *bytuckhanas* of native noblemen always counted one or two of the trade among those present. By constant association with them, some of the leading members of the native nobility became perfect connoisseurs of gems and jewels. Among these may be mentioned the names of the late Rajahs Baidyanath Roy and Kally Kissen Deb Bahadoor, the late Baboos Kassinath Mullick, Birnursing Mullick and Sibnarain Ghose, the late Coomar Kally Kissen Roy, and Baboo Sreenarain Bysack. My much revered father, the late Baboo Hurro Coomar Tagore, was also a good judge of jewels, and he, likewise, took pains to initiate me into their mysteries, when I was a little further advanced in age.

as of other parts of India. Such is not the fashion now in this province, where only bridegrooms are seen to wear the above-mentioned ornaments over their magnificent dresses. The *Seerpaich*, which generally forms an item in the *khilats* presented to the titled nobility of the land by Government, is still used by them on the occasion of State ceremonies. Finger-rings, attar-dáns, pán-dáns, flower-vases, scabbards and handles of swords, &c., set with precious stones, continue to be used by the rich. Jewelled watch-chains and studs, however, are more in vogue now than in former days. The ornaments used by native ladies of rank have undergone very little change.

Prem Chand Jahari and Purun Chand Jahari, two of the highest authorities of that time in the matter of jewelry, were in constant attendance on him. My respected brother, the Hon'ble Maharajah Joteendro Mohun Tagore, C.S.I., has considerably helped me in improving my knowledge. A piece of Sapphire possessed, apparently, of all the requisite qualities of a perfect stone of that description, was once brought for sale to my uncle, the late Baboo Gopal Lal Tagore, by a Cingalese merchant. Baboo Gopal Lal, who had great faith in the knowledge of jewelry possessed by my respected brother, had this Sapphire sent to him for inspection and opinion. To the surprise of all, my brother at once pronounced the stone to be a counterfeit one, and corroborated his bold verdict by satisfactory practical proofs.

With the growth of age, my taste for gems took a wider sphere, and I began to feel the want of written works, which gave definite accounts of precious stones, the mode of testing them, the way to find out their defects and imperfections, and such other matters as could materially help one in attaining a pretty correct knowledge of the "science" of jewelry. I hunted for Sanscrit books devoted exclusively to the subject of precious stones, and hunted for a good long time in vain. Some time after, I came across a work entitled the "*Ratnapariksha*," which I procured from the Library of the Asiatic Society, Calcutta. This book, though written in

Sanscrit, had notes attached to it in the Cingalese language, and these notes, therefore, came to be of very little practical use to me. About this time, Baboo Jahar Lal Jahari (jeweller), of Calcutta, gave me much information on the subject. But I was curious to know something of what European jewellers have written about precious stones, and had to procure from England the works extant on this subject, there being none available here at the period. With the help of Baboo Jahar Lal Mokeem, my knowledge about jewels increased. It gave me much pleasure to compare the views enunciated in the English works with those of modern jewellers, and it was, at this time, that the idea of compiling a book, which I had entertained in my mind from a very early period of my life, commenced to assume a definite shape. The *Purāṇas* and the medical and astrological works of the Hindus have thrown a flood of light on the subject, and it became my earnest endeavour to profit by it. The Persian and Arabic works on jewelry that were in my possession helped me to a material extent in obtaining an insight into the views of the Mahomedan authorities. The materials now in hand having been considered sufficient to start a work with, I employed myself in putting them together with a view to publication. Fresh light, important as well as interesting, began to pour in from all sides, and I eagerly took advantage of the new materials thus furnished to me. Latterly,

Babu Giridhari Lal, a well-known jeweller, at present of Calcutta, assisted me in giving anything like a definite shape to the crude views of modern jewellers, that have been traditionally handed down from generation to generation. I have succeeded in collecting the names by which the people of Burmah, China, Nepaul, Afghanisthan, and some other oriental countries, designate some of the principal jewels, and have inserted them in the body of the work, along with other information, obtained personally from them, on the jewels in use in their respective countries.

I am grateful also to Mr. Caithness, of the firm of Messrs. Cooke and Kelvey, jewel merchants of Calcutta, and to several native jewellers, for the identification of many of the stones and for general help.

Through the kind help of my esteemed friend, Mr. O. C. Dutt, I have been able to add a new feature to my work, namely, an account of the occult powers of gems from a spiritualist's point of view. My grateful acknowledgments are due to him for the translation from the French and certain other extracts furnished to me.

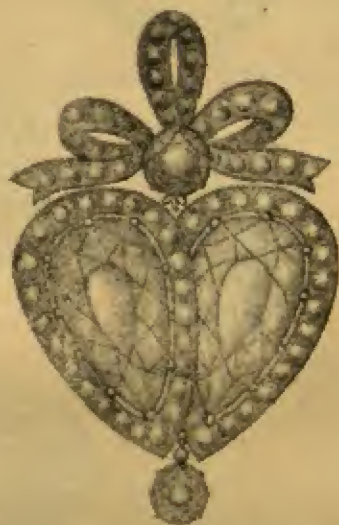
My acknowledgments are also due to the authors and compilers of the several works, to the editors of magazines and newspapers which I have had to consult while engaged in getting up this work, and from which I have sometimes given copious extracts and reproduced illustrations. I have

already given a list of all the works which have supplied me with materials for the present compilation, and I take this opportunity of expressing the sense of my gratefulness to any gentleman, professional or amateur, and to the compiler of any work, or the editor of any journal or newspaper,—not enumerated in the list given,—from whom I have received help in connection with the present work.

It only remains for me to express a hope that this work, which I have attempted my best to render useful to those for whom it is intended, will be of *practical* help to them, in testing, valuing and identifying precious stones, and other jewels, and ascertaining various important facts regarding them. I trust also that it will be found quaintly-interesting and curious by the general reader.

"वहून् दोषानपि त्यक्त्वा कृत्वाल्पे च गुणे ग्रहम्।
सम्भावयन्तु सन्तो मां शिरस्येष कृतोऽञ्जलिः॥"

— And, if among numerous short-comings, the learned find even some merit (in the work), may I find favor in their eyes for the same,—is the prayer I prefer with my hand upon my head.—

THE END.

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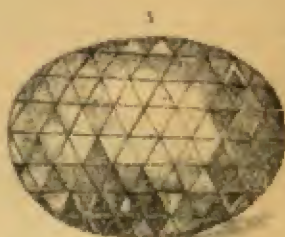
1

THE "DUDLEY" DIAMOND

2

THE TWIN DIAMOND

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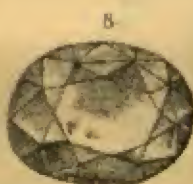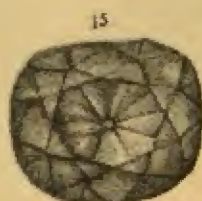
22

DROP SHAPED BRILLIANT

21

20

NASSAC DIAMOND

24

THE "STEWART" DIAMOND

23

THE PIGOTT DIAMOND

25

THE SHAH

DIAMOND SAND

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